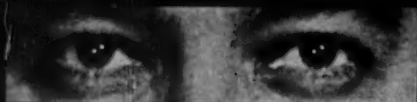


MUSIC JOURNAL

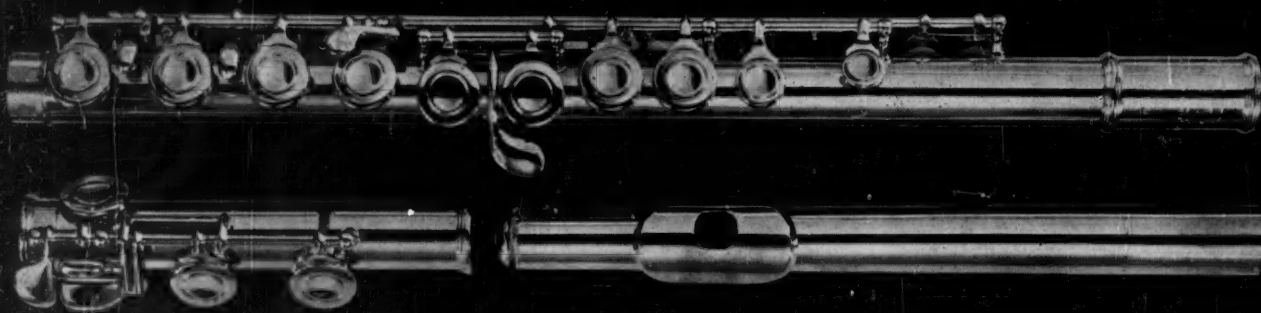
NOV. DEC. 1961 / 65 CENTS



IN THIS ISSUE • HOWARD HANSON • RITA STREICH • DONALD VOORHEES • SIGMUND SPATH • PAUL NETTL
DONOTY COULTER • JAMES HEFFORD • NIKLOS GAFNI • ESTELLE KERNER • WARREN RICH • WILLIAM HART



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Editorial, executive and advertising offices: 157 W. 57th St., New York 19, N.Y. Music Journal is published eight times yearly: January, February, March, April, May, September, October, November-December by the Music Journal, Inc., 157 West 57th Street, N.Y. 19, N.Y. Subscription rates: One year \$5.00. Canadian subscription: \$5.50 per year. Foreign subscriptions: \$6.00 per year. Entered as second class matter at New York, N.Y. Postmaster: If undelivered, please send Form 3579 to Music Journal, at address above. Issue No. 24. Copyright ©1961 by The Music Journal, Inc.



meet the author



PAUL NETTL



MAYOR JOYCE THOMPSON



DONALD VOORHEES



JULIUS HERFORD



KATHLEEN HOOVER



DOROTHY COULTER



ESTELLE KERNER



VAHÉ ASLANIAN



RITA STREICH



ALLEN E. HALL



WILLIAM SEBASTIAN HART



WARREN RICH



MIKLOS GAFNI

PAUL NETTL, one of the world's most distinguished musicologists, is Professor Emeritus of the German University in Prague and is presently serving as Professor of Musicology at Indiana University in Bloomington. His principal field of study is 17th and 18th-century music and he has published more than 30 books in several languages, his most recent works being devoted to Mozart and Beethoven. Dr. Nettl plans to publish a study entitled *Dance and Dance Music* in the near future and a biographical-bibliographical work surveying his career and written by Thomas Atcherson will soon be published. **DONALD VOORHEES** is nationally known as the maestro of the Bell Telephone Hour television and radio series. Mr. Voorhees has had enviable experience as an accompanist with the world's greatest soloists and his advice to the accompanist should be strictly heeded. He has occupied the Bell podium for the past twenty-years and does extensive touring as a guest conductor throughout the country.

JULIUS HERFORD, Professor of Structural and Historical Analysis at Westminster Choir College, Princeton, New Jersey, is well known throughout the nation as a lecturer and recitalist. He is noted for his workshops with Robert Shaw and Elaine Brown, and is active as a guest conductor at the annual Alaska Festival of Music in Anchorage and elsewhere.

ESTELLE KERNER has performed on the violin in solo recital and with professional chamber ensembles in the Philadelphia area for more than ten years. She studied violin with Raphael Bronstein and received her M.A. degree in musicology from the University of Pennsylvania, where she is presently taking advanced graduate work. Miss Kerner spent this past summer on a fellowship at Yale University Summer School of Music and is a member of the American Musicological Society.

DOROTHY COULTER, of the Metropolitan Opera Association, appeared, most recently, in the world premiere performance of Douglas Moore's *The Wings of the Dove* at the New York City Center. She has starred in several productions of the N.B.C. Opera and created the title role of Menotti's *Maria Golovin* at the Brussels World's Fair.

VAHÉ ASLANIAN is presently the chairman of the fine arts department of Hartnell College, Salinas, California, where he also directs the college's choir, madrigal singers and the local college-community choir. He received a Fulbright Grant to study in Italy in 1958 and served as the program director for the Contemporary Italian and American Music Festival held in Naples, Italy, in 1959 under the auspices of the United States Information Service. Mr. Aslanian received his M.A. from Claremont Graduate School, Claremont, California, and did postgraduate work at Stanford and U.S.C.

KATHLEEN HOOVER is a "grandpupil" of Liszt by virtue of having studied with a noted disciple, Giovanni Sgambati, in Rome. Author of the book *Makers of Opera* and a biography of Virgil Thomson, she is also chairman of the Metropolitan Opera Guild's Memorabilia Committee. The above comments appear in the introduction to the new book by Morris Bagby, *Liszt's Weimar*, published by Thomas Yoseloff, New York City.

RITA STREICH, the renowned young coloratura soprano, is a leading prima donna of the Vienna State Opera and has performed, with great success, in the music capitols of the world under such conductors as Wilhelm Furtwängler and Herbert von Karajan. Her numerous recordings for Decca, Epic, Angel, Urania and Deutsche Grammophon Gesellschaft have been released to the accompaniment of critical fanfares and great public acclaim.

ALLEN E. HALL, a leading producer-director in the midwest, has had extensive experience in the planning and televising of musical programs. Since 1957, he has served as producer-director for station WLW-1, Indianapolis. Mr. Hall has written for *American Cinematographer* and his suggestions for the televising of local choral groups in holiday programs seem most timely and important.

WILLIAM SEBASTIAN HART is the founder and musical director of the Gettysburg Symphony Orchestra of Gettysburg, Pennsylvania. He is also successful with the *Concert Hall* radio program over WCBM, Baltimore, is a member of the faculty of Peabody Conservatory College of Music and has been a member of the Baltimore Symphony Orchestra for twenty years.

(Continued on page 6)

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EDITORIALLY SPEAKING



ARE the music teachers of our schools and colleges watching Educational Television? If not, how can we get them to do so? How can they be made to realize the value of the offerings of National Educational Television (NET), especially to the student of music?

Most music educators are overworked. They are too busy preparing school programs, correcting papers, teaching, rehearsing and conducting to make room in their schedules for anything "extra." After a day's work, many are too tired to be concerned with such things as educational television at home, and some actually condemn TV on a wholesale basis as an incompetent medium of communication.

Some teachers may even feel that television might eventually take away their jobs and some may resent the ideas of other authorities that do not necessarily coincide with their own. There are those also who are by nature lethargic, routine in their approach to music education and resentful of having their own methods and techniques compared with others, even when presented by recognized and eminent authorities.

NATIONAL Educational Television, which calls itself "the fourth network," has by this time arrived at a point which demands mutual awareness of this highly significant situation, having developed from a single station in 1953 to twenty in 1956, thirty-four in 1958 and more than fifty today. NET must find ways of enlisting the interest and enthusiasm of music educators, while the latter should make an honest effort to take advantage of this freely offered co-operation in

every way conceivably possible.

The musical materials already available are varied and plentiful. This magazine recently discussed one of the most successful of the NET programs, a series of cello lessons by that supreme master of the instrument and outstanding musician, Pablo Casals. Even for those not actively identified with cello playing, these telecasts have proved a fascinating inspiration. A series of full-length concerts by the Boston Symphony Orchestra has recently been announced and a film treatment of leading American composers is also in preparation, with two units already completed on Aaron Copland and Roger Sessions, Samuel Barber, William Schuman, Leon Kirchner and others to follow. These films will show their subjects at work as well as through their music.

Eugene Ormandy, musical director of the famous Philadelphia Orchestra, comments on conducting, with interplay between composer, conductor and audience, while Walter Piston discusses nationalistic music, as outlined by him in last month's *Music Journal*. A new and distinctive one-hour program is called "Music on the River," presenting the American Wind Symphony of fifty-seven players, conducted by Robert Boudreau. This unique organization consists of the brass, woodwind and percussion sections of the traditional symphony orchestra, playing on a barge floating down the Ohio and Mississippi Rivers, and the concerts are planned "to observe interaction between performing musicians and the communities in which they appear." The producer of this filmed program is Nathan Kroll, who was also responsible for the Casals

Master Class, as well as "A Dancer's World" and "Appalachian Spring," with Martha Graham.

ON the lighter side, Richard Rodgers reminisces about his two collaborators in musical comedy, Lorenz Hart and Oscar Hammerstein II. There is a jazz program by the fabulous Louis Armstrong and a series called "The Ragtime Era," created and interpreted by Max Morath, also a recent contributor to the columns of this magazine. Such telecasts obviously possess an actual and potential popularity not always shared by educational materials.

National Educational Television expresses as its ideal "to awaken curiosity and imagination, to inform, interest and inspire Americans of all ages." Naturally its schedule includes many other subjects in addition to music—the physical and social sciences, public affairs and the arts and humanities in general. It services the viewing and listening public through an impressive chain of non-commercial and educational stations, already representing such cities as San Francisco, Denver, Miami, Jacksonville, Atlanta, Chicago, Louisville, New Orleans, Boston, Detroit, St. Louis, Buffalo, Cincinnati, Columbus, Tulsa, Oklahoma City, Portland (O.), Philadelphia, Pittsburgh, Memphis, Dallas, Houston, Salt Lake City, Seattle and Milwaukee, with New York, Albany, Washington and other communities in prospect.

The NET headquarters are at 10 Columbus Circle, New York City, with offices also in Washington, D.C. and Ann Arbor, Michigan, under the general title of National Educational Television and Radio Center, a non-profit corporation.

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GRAYSON, ALAN			
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Meet the Author

(Continued from page 3)

ROBERT CUMMING, presently serving as associate editor of *Music Journal*, is an active and well-known choral director in New York City, the former editor of the New York Gilbert and Sullivan Society bulletin, a baritone soloist, composer, conductor, actor, producer, author and stage director. He produced the American Savoyards at the Jan Hus House in New York and also founded and managed the Broadway Symphony Orchestra. Mr. Cumming, a writer on astrology, is also a member of the National Association for American Composers and Conductors.

MIKLOS GAFNI, called by the New York Times the "Hungarian Caruso", began singing at the age of 19 when he was interned in a concentration camp during the Second World War. Since then he has appeared at the Maggio Musicale Fiorentino in Italy and in the Vienna State Opera as well as in this country. Mr. Gafni records for Asco Records and starred in a Columbia Pictures short entitled *A Voice is Born*, which was based upon his own career. He is presently touring several Iron Curtain countries and will give a number of recitals in his native Hungary.

WARREN RICH, an up and coming young pianist with B.S. and M.S. degrees from the Juilliard School of Music, studied with Muriel Kerr and Mme. Rosinna Lhevinne. He has concertized widely in Europe and South America since 1955 and has appeared on numerous radio and television programs. Mr. Rich will present his New York debut at Town Hall on November 27.

MARI MORRIS began her literary career as a poetess, whose verse appeared in several national magazines and periodicals. Among her most prominent publishers are the *Denver Post*, *Arts and Activities Magazine*, and *Teen Talk*. It is hoped that others will be encouraged to follow the example of Castro Valley, California, offering similar opportunities and recognition to young musicians of obvious talent.

The Music Educators National Conference, to be held on March 16-20 in Chicago, will have as its theme *The Study of Music, An Academic Discipline*. The session will deal with four basic categories: music as an academic discipline, the study of contemporary music, the values of music and the study of music through performance. Special sessions will include workshops, demonstrations, discussions and lectures.

Numerous activities will be sponsored by National Interscholastic Music Activities Commission and the Music Industry Council, auxiliary organization of MENC, and by the College Band Directors National Association, American String Teachers Association, American Choral Directors Association, National Association of College Wind and Percussion Instructors and the National School Orchestra Association.

Concerts will be featured throughout the convention and will include bands, orchestras, choruses and small ensembles. Contemporary music of the United States will be featured.

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FROM OUR READERS

The September, 1961, *Music Journal* carried an article entitled "Symphony of the Pacific" by George Barati which makes the following statement: "This year, for the first time, the curriculum at the University of Hawaii included classes in music composition and theory. Gradually, the picture is changing."

This is exceedingly inaccurate. The facts are that the University of Hawaii offered courses in music theory even before World War II. These classes were taught by Fritz Hart, then conductor of the Honolulu Symphony. Since World War II the University Music Department has been increasingly active and has conducted classes in both theory and composition. May I draw to your attention an earlier article in your own publication ("An Introduction to Oriental Music" by Janet Faure, February, 1958), which discusses composition and theory classes taught at the University of Hawaii since 1949.

As for classes in composition, the University General Catalogues from 1949 on disclose that Barbara Smith taught an upper division course in composition. Prof. Smith was followed by the well-known American composer Homer Keller who taught composition and theory classes at the University for the two academic years, 1957-59. Mr. Keller was succeeded by Normand Lockwood, who taught composition and theory during the past year, 1960-61. The present teacher is Dr. Armand Russell, a young American composer of great promise.

The training of approximately sixty music majors at the University of Hawaii has been for many years similar to that taught at most American universities and includes not only two years of basic theory, but upper division courses in counterpoint, form and analysis and composition.

In addition, the University offers graduate training in composition leading to a master's degree.

Because the article has given a totally unwarranted picture of the University of Hawaii Music Department, I ask that you print the correct facts as given above.

Raymond Vaught, Chairman
Music Department
University of Hawaii

Congratulations on the "new look" of the magazine. You are certainly right about the visual determining at least part of the readability of things: people just won't thumb forth unless urged by the pre-digested allure of the page!

Dean Robert W. Dumm
Boston Conservatory of Music

It was a very welcome surprise to find an old friend like *Music Journal* in a new dress. The lively layout, varied captions, et al., should attract an even wider audience of music lovers, and I wish you every success.

Ruth De Cesare
Mills College of Education
New York City

I have been dealing with magazines for quite some years now, and it is rare when I find forward thinking. I must congratulate you on the new format of the *Music Journal*. I believe it is attractive, dynamic and, at the same time, maintains the dignity which I have always associated with the *Music Journal*. As much as I dislike the new format of *The Saturday Evening Post*, that's how much I like your format. Let me wish you continued success.

Bob Perilla
New York City

It takes a master to outdo himself. Your September issue of the *Music Journal* is so great an accomplishment in the field of music periodicals that I feel it will remain unsurpassed for a long time. It's simply marvelous.

Siebolt Frieswyk
Consultant, Performing Arts
National Recreation Association

Congratulations. The improvement is tremendous and this reaction is from others here at the Center as well as myself. It is especially nice to see that you anticipated *The Saturday Evening Post*, and, as a matter of fact, beat them at their own attempt to slick.

Ed Pfister
National Educational Television
and Radio Center

First, I want to compliment you and *Music Journal* for the new layout. It is stunning and should boost sales. The format is really eye-catching. . . The Ross article is intriguing me. In working on my own opera, I have thought much along the lines he wrote about. The movement of a choir while singing certain anthems or oratorios is unexplored. So Ross and I will open up a new field! I thought the Markevitch article was great and I only wish every church music conductor would read it! And the Liszt article came close to my heart, for I studied piano during high school years with an old, old lady from Europe (living with grandchildren right next door to our house in Brevard) who had met Liszt and had studied piano with a Liszt pupil. So she had much to tell me about the Liszt legend. *The Choir Loft* by Thane McDonald is something that every choir director should know already . . . so maybe it did some good for those who don't!

Alfred J. Neumann
Director of Music
Christ Congregational Church
Silver Spring, Md.

In a field where magazine publishers and all but the best advertisers sometimes forget the value and importance of sound graphic arts, you have excelled both in your selection of a graphic design group, Designers 3, whose work I know, and in the final result of your new graphic approach to a "could be dull" music magazine.

Neil Baudhuin
Winona, Minnesota

Members of this organization have read with great interest the October issue of your magazine. Yours is not only a most informative and highly intelligent publication but also the most attractive one we have ever seen. Your organization is to be congratulated on a superlative product. We were, naturally, particularly interested in the article written by Captain Pierce A. Walters, USAF. Thanking you and with my best wishes for the continued success of your outstanding publication.

M/Sgt Michael R. Mudre
United States Air Force Band

Even for one who is an amateur in the field of music, *Music Journal* is so well published and its contents so varied, that even a layman derives much information and pleasure from reading it. With many wishes to this esteemed publication.

The Rev. George B. Ford
New York City

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!THINGS YOU SHOULD KNOW!

AWARDS

Composer Peggy Glanville-Hicks was awarded a 1961 Fulbright Grant and a Rockefeller Foundation Grant-in-Aid to study the relationships among musical forms in the West, Middle East and Asia. . . . Dr. James Christian Pfohl, founder and director of Transylvania Music Camp and the Brevard Music Center, recently received the Delta Omicron Citation of Honor. . . . Baritone Abraham Stefan Lind of New York City received a Fulbright Grant for study at the Rome Opera House. . . . George J. Stockham of North Tonawanda, New York, and Thomas Gerald McClintock of Michie, Tennessee, were the two recipients of the Annual Wurlitzer Scholarship Award. . . . Eugene Ormandy, conductor of the Philadelphia Orchestra, recently received a special citation from Gaylord P. Harnwell, President of the University of Pennsylvania. This is Mr. Ormandy's second honor from the U. of P. . . . Dr. Wiley L. Housewright, a music educator who is also a director of one of Florida State University's choral groups, was named "Distinguished Professor of the Year" at that school. . . . Louis Gordon, a doctoral candidate at the Eastman School of Music, is this year's recipient of the Benjamin Prize for a tranquil symphonic composition. . . . Pianist Zenon Fishbein of Buenos Aires, Argentina, and violist Judith Anne Fryer of Rye, New York, were the winners of the Harold Bauer Memorial Awards of the Manhattan School of Music. . . . Jazz pianist Dave Brubeck was awarded an honorary Doctor of Music degree at the 104th commencement of the University of the Pacific, Stockton, California. . . . Pianists William Henderson, of the University of Alabama, and Ruth Anne Rich, of Macon, Georgia, and singer Meredith Zara, of Atlanta, Georgia, are the winners of the Young Artist Awards of the Brevard Music Center. . . . Eight young American student composers, averaging twenty years in age, shared the \$5,000 Ninth Annual Student Composers Awards of Broad-

cast Music Incorporated (BMI). The winners are Stephen J. Albert of Great Neck, New York; Mark Bernard DeVoto of Cambridge, Massachusetts; Stephen D. Fisher of Albany, New York; William Hibbard of Newton, Massachusetts; Arthur Murphy of Oberlin, Ohio; Frederic Edgar Myrow of Beverly Hills, California; Robert Sheff of San Antonio, Texas; and David Ward-Steinman of Alexandria, Louisiana. . . . Howard Hanson was named "Composer of the Year" for the San Antonio Symphony Orchestra by its conductor, Dr. Victor Allessandro. . . . Alpha Brawner of Memphis, Billie L. Daniel of New York City, Arthur Herndon of Cincinnati and Gwendolyn A. Walters of New York City are the four vocalists who won Opportunity Fellowships for 1961 donated by the John Whitney Foundation. They will continue their vocal studies here and abroad. . . . The *Symphony No. 2* by George Rochberg of Patterson, New Jersey, won the Walter W. Naumberg Foundation Recording Jury prize. The work will be recorded for Columbia Records under the direction of Werner Torkanowsky, winner of the Naumberg Conducting Award. . . . Dr. Hans Sittner was named President of the newly-formed International Music Center, a project co-sponsored by UNESCO and the Austrian Radio. . . . Leonard Bernstein was elected to the National Institute of Arts and Letters. . . . Aaron Copland received a Doctor of Music degree from Harvard University recently. . . . *Time Cycle* for soprano and orchestra by Lukas Foss received the 1961 New York Music Critics' Award. . . . Richard Franko Goldman was the recipient of the 1961 Columbia University-Alice M. Ditson Conductors Awards. . . . Alexei Haieff's *Concerto for Piano and Symphony No. 2* won the 1961 Boston Symphony Merit Award.

RECORDS

Two relatively unknown religious choral works are debuting on records (Deutsche Grammophon Gesellschaft), Schubert's *German Mass*

and Liszt's *Hungarian Coronation Mass*. Theobald Schrems conducts the Regensburger Domspatzen, Choir of the Regensburg Cathedral and members of the Symphony Orchestra of the Bavarian Radio in the Schubert disc and Janos Ferencsik conducts the soloists, Choir and Orchestra of the Budapest Coronation Cathedral for the Liszt. Both works, quite dull in nature, are merely of historical interest. . . . John Browning is heard in performances of Ravel's *Piano Concerto in D for the Left Hand* and Prokofiev's *Piano Concerto No. 3 in C* with Erich Leinsdorf and the Philharmonia Orchestra providing the accompaniment (Capitol Records). The virtuosic element is magnified by Mr. Browning's splendid technique. . . . An album of contemporary traditional American music conducted by Howard Hanson and the Eastman Rochester Symphony Orchestra (Mercury Records) has just been released. The works included are Charles Martin Loeffler's *Deux Rhapsodies* (for piano, viola and oboe), Wayne Barlow's *Night Song* and William McCauley's *Five Miniatures for Flute and Strings*. . . . No longer is lute music considered an esoteric commodity and the new release by lutenist Julian Bream—entitled *The Golden Age of English Lute Music* (RCA Victor Records) will undoubtedly extend the scope of the average listener. Mr. Bream performs the music of Dowland, Morley, Cutting and other masters of this style and period in a flawless manner. . . . Lovers of Russian gypsy music will welcome a release featuring the husky voice of Marusia in a group of folk songs accompanied by guitar (Monitor Records). . . . Frederick Fennell and his Eastman Wind Ensemble are heard in an album devoted to band arrangements of excerpts from Wagner's *Lohengrin*, *Das Rheingold* and *Parsifal* (Mercury Records). Close your eyes and you're in Bayreuth. . . . A group of Vivaldi concertos for flute, oboe, bassoon and double concertos for two flutes, two violins and two mandolins have been released on a two-record album as performed by I Musici (Epic Records). Vivaldi is a perfect example of beautiful music composed with an amateur orchestra, be it community or collegiate, in mind. . . . Artur Schnabel performs Chopin's *Sonata in B Flat Minor, op. 35, "Funeral March"*

and the *Sonata in B Minor, op. 58* (RCA Victor). From the first notes it is clear that Rubinstein has mastered Chopin. . . . Recent releases from the Great Recordings of the Century series (Angel Records) include Dame Nellie Melba in a recital of songs and arias recorded between 1904 and 1906 and the 1935 recording of Schubert's *Piano Quintet in A Major, "Trout"* as performed by Artur Schnabel and the Pro Arte Quartet. . . . American pianist Charles Rosen in heard performing *Serenade in A* and *Sonata* by Igor Stravinsky and *Suite, op. 25* and *Two Piano Pieces, op. 33 a and b* by Arnold Schoenberg (Epic Records). Though it is obviously a feat to tackle these difficult works, Mr. Rosen emerges as the complete victor in a match which often K.O.s our most proficient pianists. . . . Herbert von Karajan conducts the Philharmonia Orchestra in a disc containing Sibelius' *Symphony No. 5 in E Flat Major, op. 82* and *Finlandia* (Angel Records).

PUBLIC EVENTS

Robert Baker, director of the School of Sacred Music of the Union Theological Seminary, will present the dedication concert for Kansas State University's new \$50,000 pipe organ on November 19 in Manhattan, Kansas. . . . The 14th annual convention of the National Association of Teachers of Singing will be held at the Hotel Statler-Hilton in Boston on December 27-30. . . . The Music Educators National Conference Biennial Meeting will be held in Chicago on March 16-20. The theme for the convention is "The Study of Music, An Academic Discipline." . . . The 6th Annual Meeting of the Tennessee Music Educators Association will be held at Austin Peay State College, Clarksville, on March 1-3. . . . The Quad-State String Orchestra Festival will take place on January 15th in Paducah, Kentucky. . . . Ruben Varga, cellist, will present a recital at the West Side Y.M.C.A. in New York on December 13. . . . Pianist Gina Bachauer will be heard at Cornell University in Ithaca, New York, on November 18 and George London will present a recital there on December 6. . . . Pianist William Masselos will be soloist with the San Antonio Symphony Orchestra on November 25 and the orchestra will present *Amahl and the Night Visitors* on December 10.

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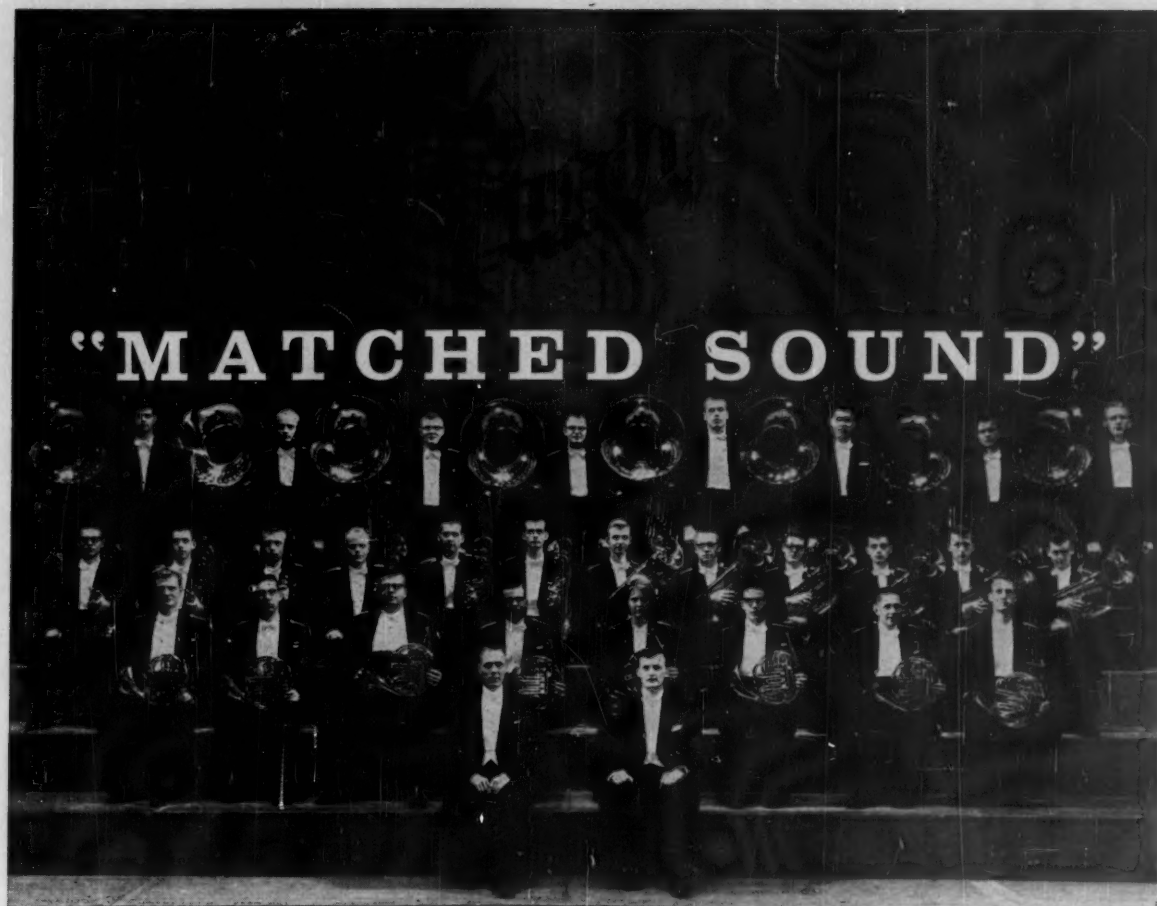
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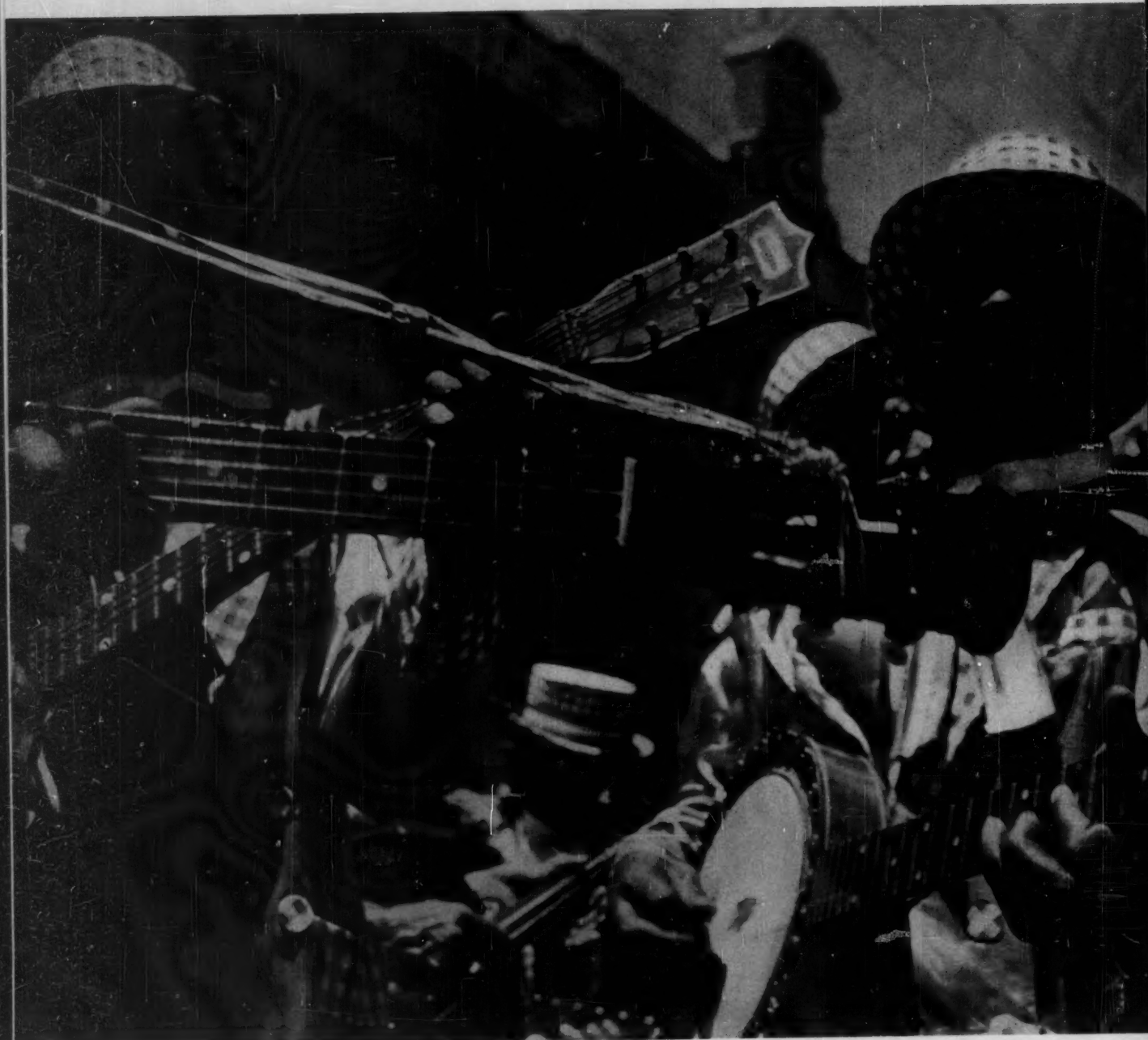
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**MUSIC
IS
THE
HEART
OF
A CITY**



**BY JOYCE THOMPSON, MAYOR OF
CAPE TOWN,
SOUTH
AFRICA**



Coon Carnival on New Year's Day in Cape Town.

If music is the heart of a city, then the heart of Cape Town must be its Municipal Orchestra. This orchestra, the oldest in South Africa and probably in the whole of Africa, was founded in 1914. Its first years under Theo Wendt were relatively unpretentious in scope, although an enormous number of concerts were given in the course of the year. Under later conductors, notably Leslie Heward in the twenties, Albert Coates and Enrique Jorda (who left Cape Town to take over the San Francisco Symphony, which position he still holds), the orchestra increased in size and quality until today it can present any work in the repertory.

Following Jorda's departure at the end of 1953, the orchestra played under a series of guest conductors: Anatole Fistoulari, Anthony Collins, Hans Rosbaud, George Hurst, George Weldon, Franz Litschauer, Minas Christian, Hugo Rignold and others. This policy continued until the appointment, in August, 1960, of the young English-born conductor, David Tidboald, as the orchestra's permanent conductor. Since his appointment interest in the orchestra has increased considerably. He has caught the imagination of the public and has earned the respect of the orchestra personnel. He is an able and forthright musician who will obviously go far in the world of music.

A feature of the orchestra is the cosmopolitan make-up of its personnel—including as it does British, German, Swiss, Italian, Belgian, Danish, Norwegian, Greek, Russian and Hungarian members. The orchestra gives weekly symphony concerts at the City Hall throughout the year, as well as lighter programs during weekends and periodic visits to the suburbs of the city. The only time the Cape Town public has to do without its regular concerts is during the orchestra's vacation, and when it makes its annual tour of the

Cape Province—a tour running into thousands of miles.

Another important part of the orchestra's work is its school concerts—given either at the City Hall or at the schools themselves if large enough halls are available there. These school concerts are given throughout the Province.

South Africa can offer a number of good artists to appear as soloists with the orchestra, notably Elsie Hall, Lionel Bowman, Virginia Fortescue, Harold Rubens and Manuel Villet. Visitors from abroad are always welcome. During the last season alone, Cape Town has heard Henryk Szeryng, Janos Starker, Gina Bachauer, Gary Graffman and Phillippe Entremont in concertos with the orchestra.

A great artistic asset to the city is the presence of the excellent University of Cape Town Ballet, for whose seasons the orchestra always plays. Many are the dancers who have left the University of Cape Town Ballet to join the Royal Ballet or Festival Ballet in London. Young people come from all parts of South Africa and the Rhodesias to work under Dulcie Howes, ballet mistress of the troupe, whose great skill and enthusiasm has been largely responsible for building the high prestige the company today enjoys throughout South Africa and beyond.

Chamber music is presented in Cape Town under the auspices of either the Cape Town Concert Club or the College of Music, a department of Cape Town University. The Cape Town Concert Club has several hundred members and provides a season made up principally of appearances of chamber ensembles from all parts of the world, and visiting celebrities give recitals for the club along with their concerto appearances with the Municipal Orchestra. The domestic and experimental are more the province of the University, which also holds regular

concerts in one or another of the smaller halls in the city.

Dr. Erik Chisholm, dean of the faculty of music at Cape Town University, has carried out a policy of bringing forward all that is new and unusual in the world of music, and many interesting offerings have resulted. Apart from the Ballet Company mentioned earlier, the University presents opera performances regularly, again with the accent on the unusual. A few years ago their company visited London and gave the first performance there of Bartók's *Bluebeard's Castle*.

To find music of a more essentially local character, one must go to the Malay quarter of Cape Town. The music of the Cape Malays shows evidence of many racial characteristics, but of music of purely Malay origin there is little trace, and the songs and music of which the Cape Malays make use come from a primarily European source, but European music sifted, as it were, through minds of orchestral origin and African domain. There can also be traced some indigenous influence descended from the early Hottentot slaves.

What folk music the natives produced would seem to have been borrowed from seafarers calling at the Cape—thus one finds old Dutch and British tunes adapted to local words and rhythms, and its musical source is certainly European rather than African. An interesting recent activity of the native population is the Eoan Group, which performs Italian opera and ballet.

Cape Town is the mother city of South Africa, and though in some—mainly commercial ways—the focal point of the Union would seem to be drifting north towards Johannesburg, that new and busy city cannot claim musical roots as deep and productive as Cape Town—an artistic and beautiful city where a rich tradition is being continually and vigorously built upon.

THE END

fff for soloist ppp for orchestra

BY DONALD VOORHEES

At 12 years of age, back in Allentown, I was offered the job of organist in our church. I started accompanying singers and have been at it ever since, though I've swapped the organ for the orchestra and accompany instrumentalists and dancers as well as singers. But it's essentially the same job, and I like it.

One reason I like it is that it always offers a challenge. I can't remember exactly how many soloists I've worked with through the years; I wish now I'd kept a list, for there have been hundreds. Almost every one of them differed, had an individual approach to music and a personal interpretation of familiar music. To fit the orchestra in with the soloist is a different challenge every time.

I insist that the soloist's ideas, not mine, be presented. After all, the soloist is in the spotlight, not the orchestra, and the audience should be given a full opportunity to hear him as he wants to be heard.

From time to time I've been amused by the approach of a soloist who tells me, sometimes tentatively, sometimes very positively, that he has his own interpretation of a certain passage—almost daring me to disagree. I'm stubborn about a great many things, but when it comes to such interpretations I'm very tractable.

Something else I like about accompanying is its variety. When I first started on Broadway, at 17, I was orchestral director for *Broadway Brevities*, with Eddie Cantor. Then, when network radio came along, I got into the so-called "light classical" field on the air. On the *Atwater Kent Hour*, radio's first sponsored music series, I was host to many rising stars. Later, on the *General Motors Hour*, a program graced by stars of the Metropolitan Opera, I conducted for Grace Moore and Ezio Pinza, among many others. Violinist Albert Spalding chose me as conductor on his radio series, as did Lawrence Tibbett and John Charles Thomas when they took to the air. Later, as musical director for dra-

matic programs, I used all types of music.

During the 18 years the *Telephone Hour* was on radio we presented both "light" and I suppose you could say "heavy" classical music. Now that the program is on television, we run the range from jazz to opera, including ballet.

This variety appeals to me. Many musicians like to specialize in one field, one period, even one composer—but I like them all, as long as the music is meaningful. A couple of seasons ago I accompanied Ethel Merman in a group of jazz numbers, Bea Lillie in songs from the London Music Hall, Ray Bolger in some of his inimitable dance numbers and Benny Goodman in Weber's *Concertino*, all on one program. That was variety—and four distinct challenges as well.

Another reason I like accompanying is that I've met so many wonderfully interesting people. One thing I've learned about them is that the quality the public knows as "artistic temperament" is almost non-existent. Time and again I've been warned that so-and-so is a so-and-so and I'd better watch out. But usually rehearsals go very smoothly. My observation has been that "artistic temperament" is most often a cover-up for bad musicianship.

I could fill pages with memories of the people I've worked with, their graciousness and what they've given me in our contacts. They've been serious workmen, but most of them have also had time for fun. In all sincerity, there have been very few artists I've accompanied in these years from whom I haven't gained something eminently worthwhile. So I like my career as an accompanist because it is challenging, offers variety and keeps me in touch with outstanding musicians of all fields.

What does it take to be an accompanist? I'm not sure that I can be completely objective about it, but I think it can be summed up in three qualities—knowledge, confidence and command.

It is axiomatic to say that an accompanist must know his music. But

the knowledge required goes beyond the music; he must know his instrument thoroughly, whether it be piano, voice, organ or orchestra, and what it is capable of doing under all circumstances. He must also know his soloist's capabilities and idiosyncracies. All this takes long and constant study. But that's the only way knowledge is gained.

The confidence an accompanist must have is not only self-confidence but also the confidence of his soloist. He must never hesitate or be unsure, in rehearsal or in performance, for his is the support on which the soloist depends. A confident accompaniment goes a long way toward a confident performance.

But an accompanist may have thorough knowledge of what should be done and complete confidence that he can do it, and still fall short because of lack of command. By command I mean that quality that keeps you in complete charge of your instrument, whatever it is, making it sound as it should sound. It's that quality that enables you to anticipate every phrase, every breath of the soloist and the myriad subtle changes that come during a performance.

The best accompanist is completely self-effacing. The audience should be conscious of him only as a *background* for the soloist. But it takes knowledge and confidence and command to be completely self-effacing. An accompanist is more than a chameleon.

I enjoy being a soloist myself, that is, leading the orchestra through purely orchestral numbers. But even that is a form of accompaniment because you constantly have to balance one section, even one instrument against the others as you try to bring out what the composer wanted to say.

The concerts I enjoy most, however, are those in which a soloist is presented as well as an orchestra.

I've been an accompanist since I was 12. And, God willing, I'll keep on until I'm too feeble to hold a baton.

THE END



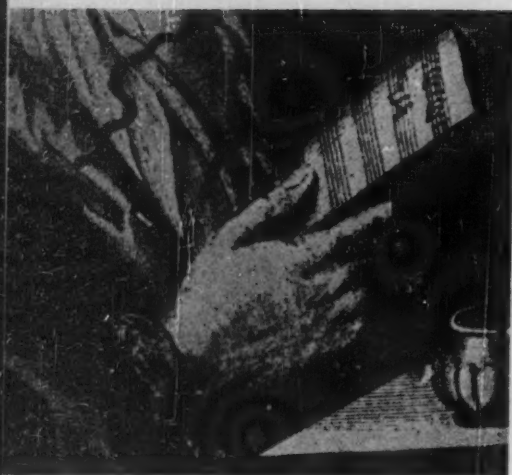
~~~~~  
*A "New"  
Mass  
by an Old  
Master*  
~~~~~

BY VAHÉ ASLANIAN

Unknown musical treasures, hidden from public ears and eyes, lie silently in national and conservatory libraries, cathedrals, churches and in private collections throughout Europe. Much of the forgotten music should be left in its peaceful slumber, unperformed. This does not necessarily mean that all music which has been neglected is of small musical value. The work of researchers and musicologists has enriched our civilization by making known to us the beauties of Renaissance and Baroque music which a few decades ago seemed consigned to oblivion.

Since music is an art which deals in sound, it remains dormant until performed. This was the dominant idea that led to my research project on a Fulbright grant. Perhaps among the works of forgotten masters I could find some unpublished com-

Antonio Vivaldi (c. 1680-1743), the most eminent Italian composer of his age.



positions which would be refreshing and exciting fare for choral organizations. I had selected the sacred choral works of Leonardo Leo, an insufficiently known 18th-century Neapolitan composer, for my special attention. The search through libraries in England, France, Switzerland, Germany, Austria and Italy led to the discovery of an overwhelming number of manuscripts of unpublished compositions by the most celebrated composers. My curiosity, which constantly and insistently distracted me from my selected project, led to the discovery of a masterpiece of choral literature by Antonio Vivaldi, which came to be called the *Chamber Mass*.

The culmination of a musicological effort in uncovering a forgotten manuscript from the dusty bins of a library, the tedious hours of copying, transcribing, correcting and editing a master score, and finally preparing the choral and instrumental parts, comes in the actual performance of that composition. For it is in the concert hall that the final test of hope for its revival is met.

Antonio Vivaldi combined the vocations of composer, virtuoso violinist, teacher, priest and musical director of a conservatory. During his lifetime he was highly honored as a composer of concertos, sonatas, sacred music and operas. His efforts in the development of the concerto grosso and the Baroque solo concerto

forms are recognized as an important contribution to musical composition. Johann Sebastian Bach admired Vivaldi's concertos enough to make manuscript copies of them and to transcribe them for organ and harpsichord. Indeed, it was the discovery of these transcriptions among Bach's manuscripts during the 19th-century revival of his compositions that brought attention to Vivaldi and aroused in musicologists a renewed interest in his music.

It is primarily through the studies of Marc Pincherle, Rudolfo Gallo, Olga Rudge and Mario Rinaldi that we have some knowledge of his life and works, but many gaps still remain to be filled by researchers. Italian archives record the name Vivaldi first in Liguria belonging to Ugolino and Vadino, two brothers who sailed around the Cape of Good Hope in 1291. Later, in 1410, we read about a Raphaele de' Vivaldi of Genoa negotiating with the Venetians over a tribute. From 1559 to 1561 still another Vivaldi was the Doge of Genoa. However, no documentation has been found to show these Genovese Vivaldis to be remote ancestors of the Venetian Vivaldis. Very little is known about Antonio Vivaldi's immediate family. We do not even find his mother's name in any of the documents referring to the Vivaldis. Of his father, we learn through the *Visitors Guide Book to Venice, 1713* that he was a member of the orchestra of the ducal chapel of San Marco. Gian-Battista, together with his more illustrious son, is named as a virtuoso violinist. None of Antonio's three brothers, Bonaventura, Rancesco, or Iseppo, was a musician nor had any other claim to fame.

The exact date of Antonio Vivaldi's birth, though uncertain, is placed by his biographers at 1678. We know that Gian-Battista taught his son the violin and secured a position in the ducal orchestra for him. During this time Antonio studied organ and musical theory with Giovanni Legrenzi, who was the Maestro della Cappella Ducale di Venezia. In 1693, the young musician received minor orders and in 1703 was ordained a priest. He was called "il Prete Rosso" for the color of his flaming red hair, which prevailed throughout the Vivaldi family. In some documents we find the family referred to as "Rossi," and our Red Priest was better known by this ap-

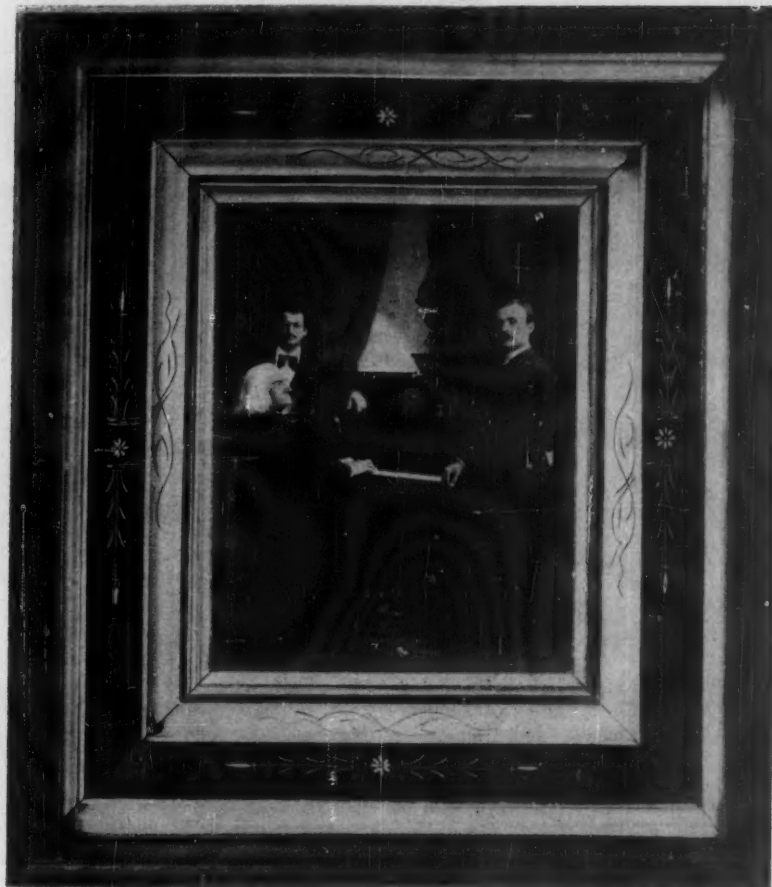
pellation than by his own surname.

Vivaldi was devout and profoundly religious, but he was unable to say Mass, because of a "strettezza di petto" (tightness in the chest). He tells of his infirmity in a letter dated November 16, 1737. "When I had barely been ordained a priest I said Mass for a year or a little more. Then I discontinued saying it, having on three occasions to leave the altar without completing it because of this ailment." In spite of his inability to take an active part in the divine service, his piety ran so deep that even in the midst of secular conversations he read psalms and hymns from his breviary. Carlo Goldoni, the celebrated 18th-century Venetian dramatist, describes a meeting with Vivaldi to discuss the libretto of the opera *Griselda*. "I went to the home of the abbé Vivaldi . . . where I found him surrounded by music and with his breviary in hand. . . . He got up and made a complete sign of the cross, and put his breviary aside. . . . 'Do me the honor of showing me your drama.' 'Yes, yes, I am willing.' 'Where then is *Griselda* tucked away? It was here . . . *Deus in Adjutorium meum intende. Domine . . . Domine . . . Domine*. It was here just now. *Domine ad adjuvandum*. Ah, here it is.'"

The fortunate circumstance of the existence of an orphanage which was operated by a religious order in Venice and which needed Vivaldi's musical talents led to a happy relationship for almost forty years. Venice had four such charitable institutions intended for invalids and foundlings: the Incurabili, the Mendicanti, Santi Giovanni e Palo and the Seminario Musicale dell' Ospitale dell Pietà, commonly known as the Pietà. These religious institutions, like the four conservatories of Naples, became renowned for the musical training of their charges. It was at the Pietà that Vivaldi developed a music school for girls, a school of such high calibre that European travelers of the 18th-century wrote of it in glowing terms. Charles de Brosses, the French jurist, speaks of the performances: "The transcendent music is that of the asylums. . . . They (the illegitimate and orphan girls) sing like angels and play the violin, the flute, the organ, the oboe, the cello and the bassoon; . . . there is no instrument that can frighten them." The musicians at

(Continued on page 68)

Moritz Rosenthal, Franz Liszt and Albert Morris Bagby.



bagby's musicales: forerunner of music appreciation

KATHLEEN HOOVER

At the turn of the century pupils of Franz Liszt abounded on the music scene as leaves abound in Vallombrosa. Not all the musicians who had been under his tutelage were virtuosi of the keyboard, however. Many were composers, others conductors, still others violinists or cellists. Even music critics sought Liszt's counsel. And one young Lisztite, originally from the American Midwest, embarked on an impresario's career. His field of operation was limited, but what he did within that field remains among the treasured memories of many New Yorkers.

Albert Morris Bagby's devotion to music was not a heritage. His father was a prominent judge and member of Congress from Schuyler County, Illinois. His mother's family made journalistic history by founding the

first Scripps newspaper, forerunner of the Scripps-Howard chain. Politics and the press were the chief staples of discourse in the household, and for all but the youngest of the nine children the piano in the parlor served merely as decoration. When the boy expressed his desire to become a professional musician, a career considered faintly disreputable in those days, his parents were dismayed. But the desire persisted, and young Bagby's talent won him some local renown. In 1882, when he was 24 years old, he finally obtained his father's consent to study piano in Germany.

Through a friend of Liszt's whom he met in Berlin, Bagby was invited to Weimar, where the aged master, vowed to poverty as a Franciscan abbé, was giving lessons without pay-

(Continued on page 78)

FRETS AND

In a collection of useful essays on the violin, Sol Babitz, a prominent contributor to violin scholarship, writes, "... with a well organized system, frets, I have found, are highly beneficial in many ways which have yet to be explored by teachers in general" (Sol Babitz, *The Violin: Views and Reviews*, Illinois: 1959). Mr. Babitz lists three benefits: fingers can be trained correctly with little delay; students can become independent during home practising; there is less interruption of the student (and, says Mr. Babitz, psychologists object to much frustrating tactics).

But there are many objections to the use of frets in teaching the violin. (Frets, or guide lines across stringed-instrument fingerboards, did not originate as a teaching device to be discarded once the fingers were at home on the fingerboard, but were an integral part of the instrument. As far back as 1600 B.C., frets appeared as colored lines on Egyptian lutes. Scholars differ as to whether or not it was the Arabs who introduced frets into Europe, by way of Spain. Sachs and Geiringer find no evidence of frets in ancient Arabic and Persian manuscripts (Curt Sachs, *The History of Musical Instruments*. New York: 1940; Karl Geiringer, *Musical Instruments*. London: 1949). But Henry George Farmer, in *Studies of Oriental Musical Instruments* (Glasgow: 1939), writes: "In a 10th-century Persian manuscript we are told, in the section on the 'ud (a short wooden lute) that *dāsātīn* are the tied places upon which the fingers are placed. . . . This definition is in itself quite sufficient to settle the question at issue." Farmer considers "frets . . . a note-

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HISTORY

BY
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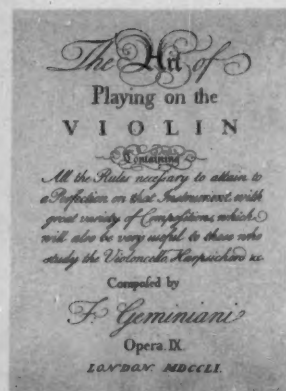


worthy advance," but remarks that a musician and theorist named Ibn al-Tahān (c. 1400) wrote that *he* did not need *dāsātīn* on his lute because he knew where all the notes were.) Practically, what guarantee does the teacher have that the student's instrument will be properly tuned at home? Frets, of course, have no meaning on an improperly tuned instrument, and tuning is no small matter for the beginning student—it requires sufficient muscular development, the proper tuning equipment, and the ability to hear correctly. If the student can hear well enough to tune his violin, may we not assume that he can also hear well enough to play without frets? And by using scotch-tape frets, which Mr. Babitz recommends, the teacher may inadvertently encourage the development of tactile or visual senses when he should be developing perceptive hearing, which is the only effective means to mature, independent practising.

It is no coincidence that the violin and early opera emerged at the same time and place—in Italy, around 1600, when polyphony was intruded upon by true solo melody with supporting chordal accompaniment; for both the violin and opera were expressions of a revolution in music—the emergence of the primitive element of passion, appearing paradoxically with the new sophisticated forms. (It is easy to be misled by 16th-century references to *violini* or *violons*, which apply not to the vio-

Left, the title page of the second edition of Leopold Mozart's "Treatise on the Fundamental Principles of Violin Playing." Right, an 18th-century engraving of Leopold Mozart.

Below, Giuseppe Tartini (1692-1770). Center, Arcangelo Corelli (1653-1713). Right, above, the title page for the 1751 London edition of Geminiani's "The Art of Playing the Violin." Right, below, Francesco Geminiani (1687-1762). (COURTESY, NEW YORK PUBLIC LIBRARY.)



lin, but to the viols and similar stringed instruments. Even around 1600, *violino* referred to the viola. This scoring is used in Giovanni Gabrieli's *Symphoniae sacrae* of 1597. Rhythms became more jagged and nervous; strong dissonances, always a sign of tension, appeared more frequently; and words in their musical settings received a more unrestrained musical interpretation than before. To express this new, passionate music, the full-timbred viols would no longer do, and the more brilliant-sounding violin appeared on the scene. The viol family always used frets, but clearly for a musical purpose—to give the notes the resonance of open strings by lessening the "damping" effect of the fingers, in order to bring out the polyphonic nature of the instrument.) The element of passion, so clearly expressed in Monteverdi's *stile concitato* ("excited style"), was felt, for example, in the vocal repetition of one note in quickly spoken syllables, a technique transferred to the violin with the introduction of the "tremolo" in rhythm.

But it remained for Arcangelo Corelli (1653-1713) to take the Italian proclivity for song and transfer it to the violin, although he was by no means the first composer to write idiomatic violin music. Corelli gave his sonatas the expressive *cantabile* of the human voice, although he wrote only instrumental music—a

rare practise among composers at that time. In the twelve solo sonatas of Opus 5, Corelli stuck to the vocal range, making sparing use of the G string, and never exceeding the third position, although technically involved double and triple stops and arpeggios appear. Parts of his trio sonatas can almost be considered a vocal duet, and the use of suspensions (really a vocal device) is equally effective in the two violin parts. Roger North, in his *Memoirs of Musick* (1728), quotes Corelli's beseeching words to his students, "Non lo udite parlare?" ("Don't you hear it speak?") (Roger North, *Memoirs of Musick*. London: 1846. Originally published in 1728.)

This note was to remain dominant in the practise of the most eminent violin teachers. Giuseppe Tartini, in one of his treatises on ornamentation and violin playing, wrote, "Per ben suonare, bisogna ben cantare" ("To play well, one must sing well.") (Marc Pincherle, *Corelli and his Times*. New York: 1956.) In a letter to Maddelene Lombardini, dated March 5, 1760, he instructed, "Your first study, therefore, should be the true manner of holding . . . the bow lightly . . . in such a manner as that it shall seem to breathe the first tone it gives."

Francesco Geminiani, a student of Corelli, wrote in the preface of his *The Art of Playing the Violin* (1751), ". . . The art of playing the violin consists of giving that instrument a tone that shall in a manner rival the most perfect human voice." In discussing the qualities of *piano*

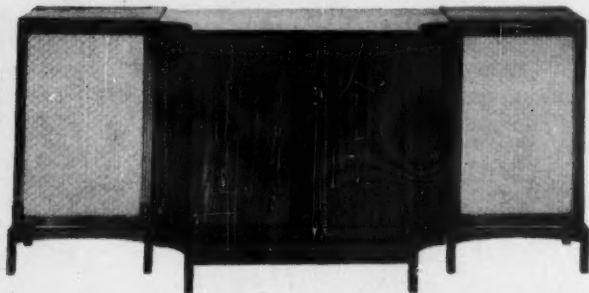
and *forte*, Geminiani believed, ". . . and as all good Musick should be composed in Imitation of a Discourse, these two Ornaments are designed to produce the same Effects that an orator does by raising and falling his voice." (Francesco Geminiani, *The Art of Playing the Violin*. London: 1953.)

In 1752, an English pupil of Geminiani, Charles Avison, composer of about fifty concertos for string orchestra and three volumes of sonatas for violin and harpsichord, wrote in a collection, *Essays on Musical Expression*, "As the finest instrumental Music may be considered as an Imitation of the Vocal, so do (the string) Instruments, with their expressive Tone and the Minutest Changes they are capable of in the Progression of Melody, show their nearest approaches to the Perfection of the human voice." (Thurston Dart, *The Interpretation of Music*. London: 1955.) Leopold Mozart, in his *Treatise on the Fundamental Principles of Violin Playing*, written six months after the birth of his son, Wolfgang Amadeus, in 1756, asked, ". . . and who is not aware that singing is at all times the aim of every instrumentalist: because one

(Continued on page 48)

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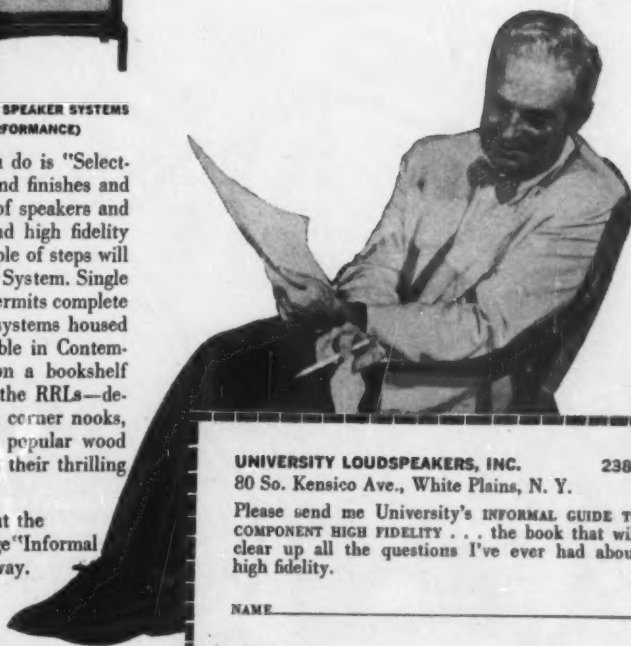
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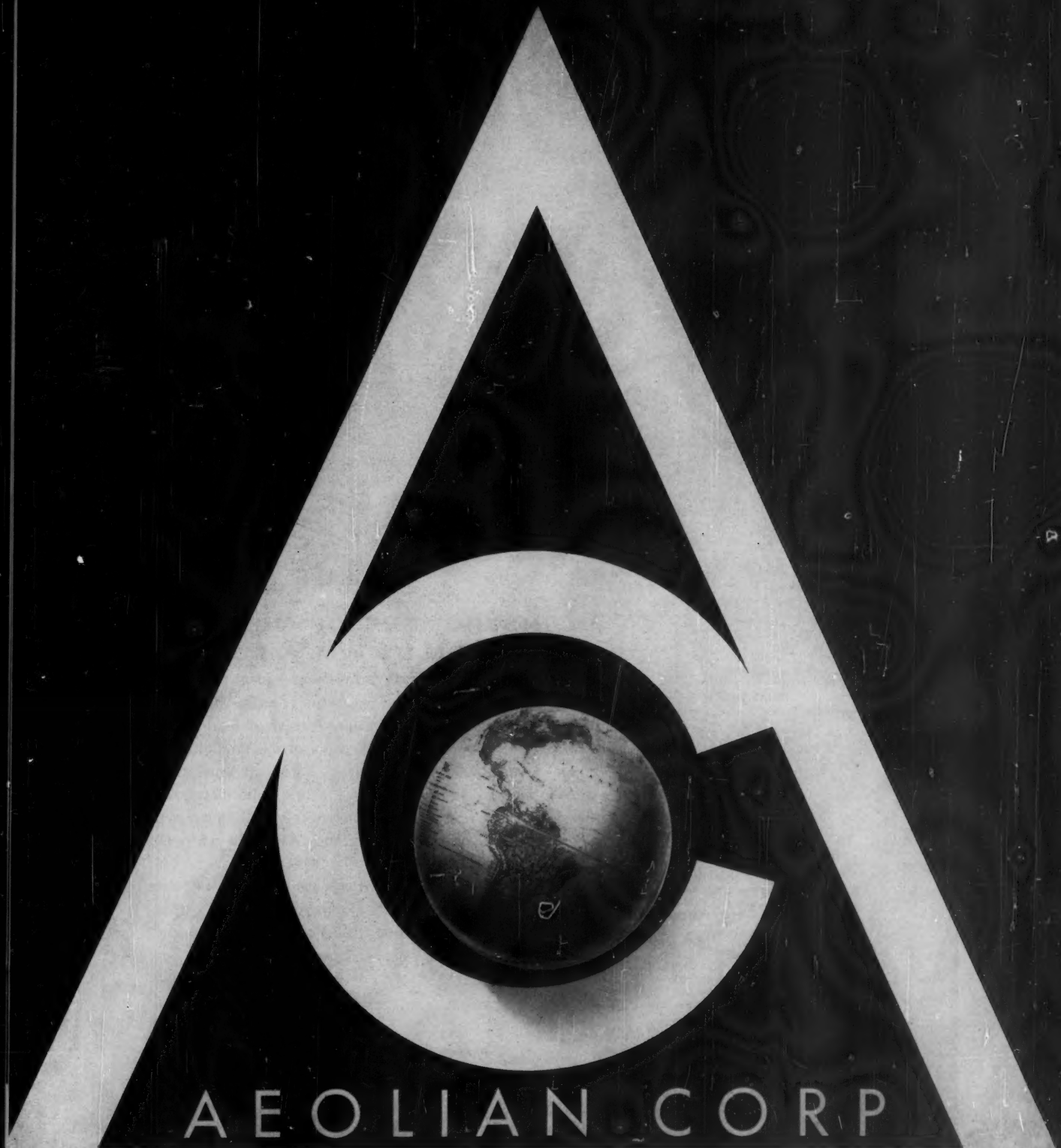
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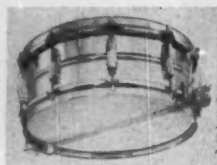
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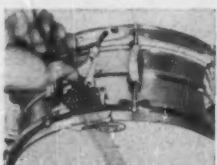
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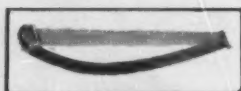
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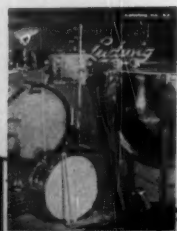


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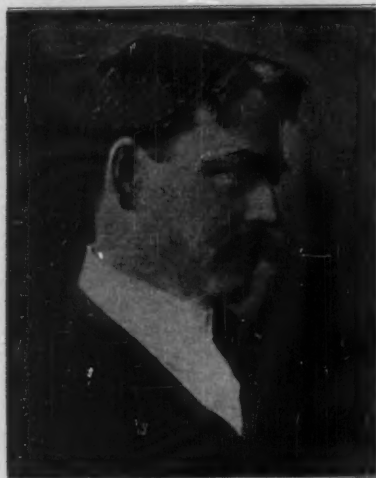
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MACDOWELL:



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BY HOWARD HANSON

We are celebrating this year an important anniversary — the hundredth anniversary of the birth of that great American musician, Edward MacDowell.

It is also the first anniversary of the election of Edward MacDowell to the Hall of Fame, an election for which I have labored for the past two years and if I take the life and the philosophy of Edward MacDowell as the springboard for this article I am sure you will understand.

For Edward MacDowell was, by all accounts, a remarkable man. He was, above all, the first American composer to win international recognition. He was also a distinguished pianist. He was not merely a composer-pianist, but a pianist! (As composer-pianist I remember well the admonition of my professor at the old Institute of Musical Art in New York City, "Now, shall we play the sonata again, and, this time, the way Beethoven wrote it!") For MacDowell was a concert pianist who had appeared with the great orchestras of Europe and the United States.

But MacDowell was not just a composer and a pianist. He was a protagonist of the creative arts, a poet who had already published at an early age a volume of poetry and a painter who was so gifted in that art that the painters of Paris tried to persuade him to give up music and concentrate upon the development of his talents in the graphic arts.

In addition to these talents, his volume of published essays shows him to be a man of the broadest interests, well read in history and philosophy and a man of the strongest and broadest artistic sensibilities.

It was this breadth of interest and this devotion to the creative arts which led him to accept the invitation to organize a department of music at Columbia University and his statements about those things which he considered of importance in the development of an American culture may be read today with profit. That his efforts met with disappointment and frustration, and ultimately with tragedy, shows merely that he was a man ahead of his time, and yet the seeds which he sowed many years ago have not died. Instead, they have grown, matured and blossomed until today his dreams have been at least partially realized.

And yet that very struggle, that frustration, leads me today to ask the question, "Is there a place for the creative arts in this world of the nuclear bomb?" I am sure that you

feel positive that you can forecast accurately my answer. But do not be too sure! My answer, I am sure, you will say, *must* be "Yes, there must be in this modern age an important place for the creative arts." But I am not sure that this would be my complete answer. For I am increasingly of the opinion that unless the arts can *prove* their importance, their value, in the lives of men and women, they may survive only as a pale image of their true selves, a fringe on the garment of education and a pretty bauble in man's cultural and spiritual life.

When I speak of "the pale image of itself" I imply, of course, an incomplete, an unfulfilled realization of the potentialities of the creative arts at their highest development. On a lower level I am sure that music—for instance—will always be important. Can you imagine, for example, cigarette commercials without the assistance of the communicative powers of music: "Filter, flavor, flip-top box"—or that epic: "Are you smoking more but enjoying it less?" Then why not stop smoking?

I have read that plants flourish to the accompaniment of symphonic music, that cows give more milk to orchestral accompaniment and that the dentist's drill is less painful when practiced to the harmonious accord of instrumental music. Perhaps we shall have a symphony commissioned by the radish growers' association, an orchestral poem for contented cows, and a ballad for the American Dental Association. But I would hope that this would not be the ultimate, final and highest purpose of that which we are all studying. I would hope that it would some day be used for an even higher purpose, the sensitizing of the souls of men and women.

But if it is to be so used, I believe that we as musicians must come up with some answers to difficult questions. These questions are artistic, economic, sociological and political but these are, I believe, no matter how important, basically secondary problems.

We have all been intrigued, I am sure, by the front page stories on the threatened cancellation of the 1961-62 season of the Metropolitan Opera. In the first place stories on the arts seldom make the front page except on such occasions as the embrace of Van Cliburn by Mr. Khrushchev, or the temperamental adventures of an operatic diva. That the plight of an opera company can make news is itself news.

(Continued on page 76)



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COMMUNITY CHAMBER ORCHESTRAS

By Warren Rich

Performing artists lead a simple and almost, of necessity, a selfish life in relationship to orchestral musicians. They need only be concerned with the details and performances of the larger orchestras throughout the world. But what of the many musicians throughout the USA who, living and working in small communities, do not have the consistent encouragement and support for concert performances? Is it reasonable to think that, outside of cities where orchestras do exist, the residents of such areas should hear only solo and chamber performances? Is it also reasonable to exclude them from the grand works of musical culture?

Performing artists who are seriously concerned about our native composers must also ask themselves, "How can we encourage in every town or county where musicians are available the wherewithal for developing our creative resources? How can we, as well-traveled performers, help to instill pride and the highest degree of competence in our musical brethren?" By brethren I mean serious amateurs, the same kind of amateurs who were the instruments for the works of Mozart, Beethoven and their contemporaries. In Pittsfield, Massachusetts, the largest city in the Berkshires, where every summer thousands of people travel from all over the world to attend Tanglewood at nearby Lenox, I had the privilege to offer my services as a soloist in encouraging a new chamber orchestra, and also to join in the administration and organization of the orchestra. This experience gave me the opportunity to meet musical enthusiasts in my home town as fellow workers. Six months later, through the unceasing devotion and hard work of these workers, we can report that not only has the orchestra earned a permanent home but that it will continue on one of the highest professional levels.

A community orchestra such as The Symphony of the Hills is of incalculable value for the performing artist. Instead of being a large community orchestra made up of many amateur players, here is a small chamber orchestra composed of professional musicians of high caliber.

Culture in any country, one aspect of which is musical, is possible when the composer and the performing artist have ample opportunity to perform in front of an audience. Audiences could flourish in towns and communities where listeners can gather. Who should support these orchestras? The citizens of the community? The local musicians' union? Schools, both private and public? Industry? Local and state government? Some of these? Why not all?

It is illuminating to note that in community orchestras the majority of the instrumentalists are not paid and in some cases the soloist is not adequately paid for his performance. Under such circumstances discipline and professional standards can and often do suffer. What I believe is needed is the creation of smaller orchestras, bringing into each community a handful of professional performers who form a nucleus and leadership for the orchestra. In the Berkshires, after the Tanglewood season ends, there has been an alarming lack of professional music in the "off" season. This has led to many distressing complications, young aspiring musicians lack incentive, the caliber of listening is distorted by only mechanical reproduction of music (often trivial). When local performers do play in the Berkshires, the tradition of "if you were any good you would be in New York" makes it difficult to attract anyone except the most enthusiastic music lovers and well-wishers. The Symphony of the Hills was organized in the Berkshires in the Spring of 1961 as proof that this situation can be changed. The brilliant American composer-conductor, John Duffy, former musical director of the Ohio Shakespeare Festival, well known as a composer, consulted with me in our initial plans. Mr. Duffy decided that I should perform as a soloist and conductor in order to, as he put it, "set a professional tone for fu-

ture performances." Notwithstanding my colleague's fervor, I decided we had better canvas an area within one hundred miles of Pittsfield, and recruit the best players from Lenox, Albany, Schenectady, Bennington and Springfield. The local radio stations, WBEC and WBRK, and the well-known newspaper, The Berkshire Eagle, contributed their enthusiastic help in bringing to the attention of the community the new orchestra. The first concert was attended by a capacity house, exceeding even the most optimistic expectations. The music critic of the paper, John S. Cox, said, "The first concert appearance of the Symphony of the Hills, a chamber orchestra, was of a caliber I hitherto naively supposed to be available only in the world's greatest capitals. The performance of the Bach piano concerto was not in the least less than I would have anticipated at Tanglewood, Bethlehem, Boulder or Edinburgh, to mention only a few of the world capitals I had in mind. Perfect rapport was encouraged by excellent strings and the conductor's immaculate care of tempi. My admiration was complete."

This orchestra has been offered a permanent home in the local Berkshire Community College and citizens of the Berkshires are now organizing in a campaign to raise funds at the grass roots. The high caliber of the first performance has fired enough enthusiasm in the community that we hope for support from local industries as well. Mr. Duffy and I are planning to select a young, aspiring performer from the area to appear as soloist. The orchestra's policy will involve offering such opportunities to young performers of professional caliber in order to stimulate pride and workmanship. It is also the orchestra's aim in each of its concerts to perform at least one work by a contemporary American composer.

It is important that I, as performer, and you, as the audience, support and encourage community orchestras. We have an obligation to bring music to all. You hold the key to tomorrow, while the musician, by his toil and searching, discovers yesterday and today.

THE END

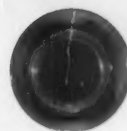
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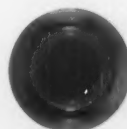
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BY JULIUS HERFORD

It is our aim at Princeton to train musicians, mainly performing musicians, who will serve in churches, schools and colleges. Our most urgent endeavor is to expose our students to the greatest music of our civilization because nothing is good enough to serve God and man. All of our learning about music is geared toward a performance to serve the work of the composer. The greatest composers felt themselves servants of the Supreme Being and we learn from them to serve.

Our studies must be intensive and basic. The prime responsibility is on the individual students; they must learn to function as individuals. The studies demand an atmosphere of stillness as it is needed for utter concentration but there are times when the vibrant reality of musical life in action moves all over the campus. (Princeton is assuredly a good place for our purpose; it is close enough to and also far enough removed from New York and Philadelphia.)

We move from the study-room to the rehearsal-hall to performance. Study - rehearsal - performance are three interrelated stages which together build one whole; they influence and shape each other. It must be emphasized and clearly understood that we do not study for performance; rather, we study, rehearse and perform in order to grow

as musicians and human beings.

Each course of study has its unique purpose and it must ultimately serve the whole aim. To be properly directed toward the whole aim, the curriculum must be integrated, and in order to be properly integrated, the singular purpose of each course must be clearly defined. Let us limit our discussion here to our studies in theory, structural and historical analysis and choral performance.

Theory teaches the grammatics of listening, writing and reading of music. It is taught after the student has been exposed to the experience of music. (In most cases rather indiscriminately to all kinds of music.) Theory in all of its aspects gives to the student the awareness of intervals, chords, voice-leading, rhythm, etc.; it aims at precision and discipline. The teaching of theory is pursued throughout the four or five college years.

There are two essential aspects of musical form: 1) it is the evolution of a musical thought or theme into an organism which is uniquely proportioned, timed and spaced; 2) it is produced in a particular historical period and bears the stamp of its mental and spiritual climate. The student's sense of form (i.e. the unique proportions, timings and spacings of a musical work) is refined by means of an analysis which

attempts to enable him to listen to the larger contexts, to sense the functioning of the details within the larger context, and ultimately to embrace in his mind the whole of the work. He is also made aware of the fact that the music has been produced within a specific historical actuality and that music is part of the general human culture. Here enters the relationship of musical studies to general historical studies in religion and the arts and sciences.

The analytical studies are chronologically co-ordinated and methodologically related to the rehearsals. The former develops the inner ear (the silent listening), and in the latter the student meets the actual sound. Different but equally important things are heard by the inner and outer ear; it is necessary to train both. The inner ear is often sadly neglected in musical training.

The performance is the moment of courage, trust and devotion. Now the music happens. The student, intensely prepared, sings his own part, but with the awareness of the whole work. The experience of a performance is an indispensable element of his growth. It is not an end or an aim of all studies but rather an incentive for renewed studies. The circular movement of study-rehearsal-performance begins again, a never-ending rhythm toward growth.

THE END

PERFORMANCE IS ESSENTIAL TO

**GROWTH
GROWTH
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MASTERS OF THE BAROQUE

by Paul Nettl



Orlandus Lassus (1532-1594), a master of Baroque sacred and secular vocal music.

In the last fifteen years the term "Baroque" has been generally applied to music. It roughly covers the period from 1600 to 1750, that is, the period starting with the birth of opera up to the death of Bach and Handel. Nevertheless, percursor manifestations of Baroque go as far back as 1550, while some Baroque ideas are still evident in pre-classical music. The word had originally a disparaging denotation. Diderot was, presumably, the first to introduce the word for an art style in the *Encyclopédie* of 1750. There, in an article by Rousseau, the word was used as a designation for an architectural style that is bizarre and exaggerated. The name shared with "Gothic" a somewhat derogatory implication which persisted until the 19th century. By the term "Baroque" a somewhat exaggerated and degenerate Renaissance was generally understood.

The German art historian H. Wölfflin was the first to prove that this style has intrinsic artistic values and that it departs considerably from the Renaissance. Much has been written about the etymology of the word. It is most often explained as a derivative from the word "barucco" or "barocco" (barucco — in Portuguese) meaning originally imperfectly round (oval) as applied to the shape of an irregular pearl. From this evolved the meaning of perverse and whimsical, and eventually that of decadent. Others trace the word to the Italian "parucca" — periwig. Benedetto Croce relates it to the word "barocco" as used in the logic

of the Middle Ages. These syllogistic formulas A.A.A. (Barbara), E.A.E (Celarent) A.O.O (Barocco) are nonsensical words. Thus the Italian humanist Annibale Caro (1507-1561) in his *Apologia degli Academici di Bianchi* wrote: "If these syllogisms should have sense then the words Barocco and Barbara are nonsense."

The term "Baroque" in reference to music was first used by Curt Sachs and Egon Wellesz about 1920. Since then it has established itself, particularly in Germany, but also in this country, as a result of the immigration of German musicologists. In England, France and Italy the term is only slowly being accepted. The original contemptuous usage of the term by Jakob Burckhardt in his book *The Culture of the Renaissance in Italy* seems to persist in those countries.

It should be admitted that the transfer of a term from one particular art branch to another is not necessarily a felicitous one. It is by no means easy to apply the guiding principles of the Renaissance, as manifested in the architecture, sculpture and painting of the period, to the contemporaneous poetry and music. Palestrina is often referred to as the exponent of the Renaissance in music. It is true that in most of his works reigns a harmony which is undisturbed by any sharp dissonant accents and unspiced with instrumental accompaniment. These harmonies move like a serene procession. They correspond to the clear and unified spirit of antiquity. And yet, Palestrina's music is the expression of profound introversion and is imbued with the spirit of the Counter-Reformation. But, since the art-historians Weissbach and Male describe the Baroque as an expression of the Counter-Reformation, a paradox is created.

Much closer to the spirit of the Baroque are the expressive double choruses of the Venetian school, as represented in the compositions of Andrea Gabrieli (c. 1510-1586) and his great nephew, Giovanni (1557-1612). It is enough to listen to a performance of one of the grandiose motets in the Cathedral of San Marco, illuminated by thousands of candles and filled with the flowing chords of the two choruses singing now together and now alternately, to transform the believers into a state of spiritual intoxication. It is an art that has its analogies only in the Baroque cathedrals of the Jesuits, in the carvings on the church gates, where hundreds of angels, in twisted positions, stretch their hands to heaven.

The same situation confronts the secular madrigal. In contrast to the harmonic madrigals of the Netherlanders Arcadelt, Berchem, Willaert, the Italians Palestrina, Ruffo, Donato, Cambio and Nola; but especially Orlandus Lassus, are the highly expressive madrigals of Cipriano de Rore, Vincentino, Marenzio and, particularly, Prince Carlo Gesualdo da Venosa, whose harmonies remind us somewhat of Wagner and Debussy. This is expressiveness in the highest degree and a music that is not only expressive in itself, but is also closely associated with its poetry.

Baroque music has often been described as "heteronomous" in contrast to the "autonomous" music of the Middle Ages, which is dominated exclusively by musical principles. In fact, the champions of early opera accused the composers of the older polyphonic music of mutilating the words and rendering them meaningless. Accordingly, the expressive madrigals are as true Baroque as the first operas of Peri, Caccini and especially Monteverdi, whose music follows the text faithfully; nay, it even intensifies the expression of the words.

One can read in older text-books that the beginnings of opera, around 1600, are closely connected with the ideas of the Renaissance because those innovators, the counts Bardi and Corsi, Vincenzo Galilei (the father of the famous astronomer) and the composers Gagliano, Peri and Caccini aimed at nothing else but a revival of the ancient Greek literature at that time. Even if the ideas of the Renaissance are responsible for the genesis of opera, the spirit of the early music-dramas and the solo cantatas of the 16th century are true Baroque. The chromatic shifts, the sharp dissonances, the expression of deepest emotion (as, for instance, the violent grief of Orpheus on hearing of his beloved's death, in Monteverdi's opera) are Baroque in its purest. They have little in common with the serenity of the Renaissance.

In some German books, the period we generally call Baroque, namely, the period between 1600 and 1750, is called the era of the figured bass (Hugo Riemann). And indeed, the figured bass is the most significant feature of this period. Just as in medieval masses, the composition is supported by the pre-existent *canti firmi*, so is the figured bass the support of the Baroque composer. His inspiration still emanates from without, in contrast to the free inner inspiration of the classicists.



Johann Sebastian Bach (1685-1750).



Giovanni Pierluigi da Palestrina (1525-1594).



Noted jazz historian, MARSHALL STEARNS, author of the *STORY OF JAZZ*, takes notes for his new book on jazz and the dance from an interview tape that he plays back on his Norelco 'Continental' tape recorder. DR. STEARNS is Director of the INSTITUTE OF JAZZ STUDIES and Associate Professor of English at HUNTER COLLEGE. "I make constant use of my Norelco 'Continental' when doing field work for my books and articles," states DR. STEARNS. "Here, the most significant feature is three speed versatility. I find that the extremely economical 1 1/2 speed is ideal for recording interviews from which I later take material needed for my work. The other speeds are exceptional for their ability to capture the full fidelity of music and voice." The Norelco 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. C11, 230 Duffy Avenue, Hicksville, L. I., N. Y.

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The creation of the Baroque composer depends on invention itself. The theme is a matter of thought and devise, while the Classical composer is motivated by an inner, unconscious motor. This quality of the Baroque composer is most conspicuous in the ingenious fugues of Bach and his contemporaries. Furthermore, the Baroque music, again in contrast to the Classical, is monothematic. This is particularly true of the fugue and the concerto, even though it could be argued that the counter-subject in the fugue and the episodes in the Baroque concerto foreshadow the second theme in the Classical sonata-allegro form.

In contrast to the polythematic sonata of the Classical period, whose structure has the quality of a folk song and is a unit in itself (one may compare any sonata theme by Mozart to a prelude by Bach), the Baroque theme is a form in which small melodic units are juxtaposed and combined into a larger whole. As a rule, the Classical theme is based on the principle of repetition or symmetry; the Baroque melody is based on the principle of continuation. In Bach's melodies there is a feeling of continuous movement and a sense of endlessness. The melody reflects the philosophy of the Baroque man, for whom the meaning of life lies in the acceptance of the sovereignty of mighty power above him. Accordingly, the sonority of the Baroque instruments is different from that of the Classical period.

Let us consider, for example, the harpsichord of the Baroque. Just as the man of the Baroque draws his strength from the outside, so can he produce the dynamics of the harpsichord only with the help of external means, namely, registers, doubling of the manuals, etc. On the other hand, the instrument of the autonomous, Classical man, who builds his own worlds, is independent of outside authority. The technique of the modern pianoforte permits the player to regulate the dynamics directly, by means of his own body.

This antithesis, harpsichord and piano (the clavichord belongs basically to the category of directly manipulated instruments), corresponds consequently to the difference between the keyboard styles of the Baroque and the Classical periods. To the polyphonic style of the Baroque that knows only equivalent voices, corresponds the harpsichord; the modern piano corresponds to the homophonic style, in which the upper voice stands out and is supported by the accompaniment of the harmonic figurations in the left hand.

(Continued on page 66)

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are accustomed to doing on stage. By far the most conspicuous change is the absence of the orchestra pit. Where are the instrumentalists? And where is the conductor? Well, they are at least a block away—sometimes the orchestra and conductor are in different rooms entirely—and with the intimacy of the TV idiom, you can't get out of character even for a moment to catch the beat. So, you rely on a relay conductor, who is hulking about just beyond camera range, hoping to catch your eye without letting it become too obvious. Sometimes you just take a deep breath and plunge in, praying you've counted it right.

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(Continued on page 61)



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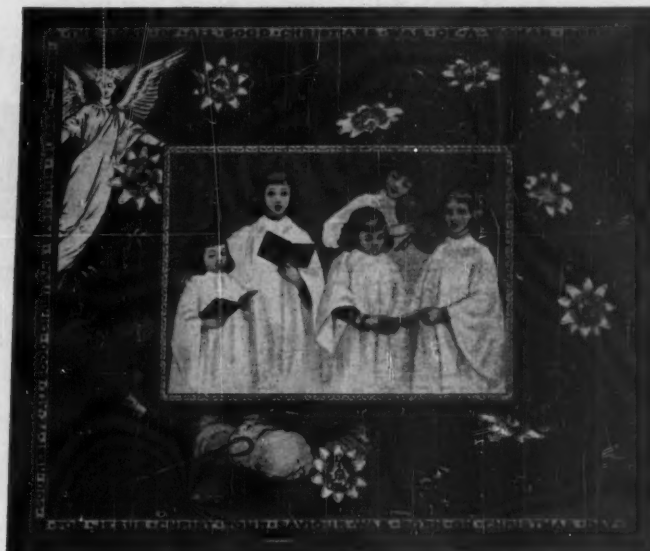


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1. English card of a popular design by Marcus Ward and Company in the period 1870-1880.
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King, whose father was an early greeting card publisher in Britain, began his collection in the 1850's, only a few years after the first Christmas card was published. This historic greeting, designed in 1843 by John Calcott Horsley, a widely known artist of the period, for Sir Henry Cole, director of the Victoria and Albert Museum, is also now a part of the Hallmark collection.

Albert, Victoria's consort, introduced the Christmas tree to England in the same era that saw the first Christmas card developed. The prince, curiously, was a close friend of Henry Cole and also to Charles Dickens, who published his famous Christmas story in the 1840's—*A Christmas Carol*. It is to Prince Albert that we owe the inspiration for these Christmas customs now so firmly established in America.

It was an age that glorified Christmas. The old Christmas customs described by Washington Irving, for example, were revived. Cartoonist Thomas Nast defined, once and for all, the figure and characteristics of Santa Claus. Clement Moore's *A Visit from St. Nicholas*, written in 1822, suddenly achieved wide popularity.

The Cole-Horsley card also bears the now universal greeting, "A Merry Christmas and a Happy New Year to You." It depicts a joyous family seated at Christmas dinner, and the Christmas Charities of feeding the hungry and clothing the needy—scenes that were to be repeated again and again on Christmas cards in subsequent years.

The Hallmark collection, which is housed at the greeting card company's headquarters in Kansas City, Missouri, contains some 40,000 examples of the cards published between 1840 and 1910 both in England and the United States. In this country, the first known Christmas card dates from about 1850.

Hundreds of the best American cards of the 19th-century also have become part of the collection. It was Louis Prang of Boston, an art-loving lithographer, who published the best early Christmas greetings in this country between 1870 and 1900. Prang, who conducted art and editorial competitions, published cards of such high quality that his name became famous even in England, the home of the Christmas card.

THE END

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By Rita Streich

GIUSEPPE VERDI



GUSTAV MAHLER



Variety, at least for me, has been the one most important element in the continued fulfillment of my musical aspirations as a singer. Variety of musical experience leads to one's development as an artist, and above all other considerations, an artist must grow.

Some singers spend many years perfecting, to the limits of their ability, perhaps only a half-dozen operatic roles. Their entire musical existence is turned over to crystallizing these characters musically, emotionally and theatrically. They live, eat, breathe and sleep their various disguises. The roles take on all-consuming importance. Their development is very likely to become stagnant, if not totally arrested. I certainly don't mean to imply that when preparing an operatic role, heart and soul should not be in it, for one should have a dedicated approach to any musical experience with which one chooses to become associated. However, it is possible in so doing to overlook the forest for the trees. The forest is that wonderful world of music in which opera is only a part.

I wouldn't think of ever giving up my operatic career, and I would suffer miserably if I were forced to forego my Lieder concerts. I consider my career not in terms of opera *or* Lieder, but *both*. Without each giving nourishment to the other, I would have only half a career. My musical fulfillment would be incomplete.

Imagine the satisfaction of singing one night from a crowded operatic stage under the inspired direction of Fritz Reiner and then looking forward, a few nights later, to ap-

pearing alone on a bare recital stage with only my pianist, Paul Ulanowsky, to provide the musical accompaniment—one night an orchestra of a hundred-and-one, and another night an “orchestra” of one. Each has its unique glory. Both opera and Lieder have their unique qualities. To develop capacities to the maximum, a singer should make every effort to do both.

Whenever I'm asked whether I prefer opera or Lieder, I must honestly say that I enjoy the balance of the two. For me it is exciting to do both, and I feel it is a great challenge and more artistically satisfying. In this way, singing never gets routine or mechanical, and there is always the new challenge that lies ahead.

In opera, one plays as an actor on a stage. When you are performing in a good production, it is thrilling to contribute one's part, however small, in creating something together. Each singer responds to the other to form a musical and dramatic unity held together by the sensitivity of the musical and stage directors.

The vocal techniques for opera and Lieder are basically the same, but their application is often different. In the concert hall, one might use as much voice as on the operatic stage, but songs call for a more relaxed voice. Opera usually demands a bigger vocal style because the emotions must be presented on a large scale. Concert songs have a more gentle quality. One uses more vocal intensity for opera, while using a more expressive intensity in Lieder. Though soft singing is to be found in opera, one's voice must still be able to override the orchestra. In a concert hall, the minutest pianissimo

may be heard. What a delight to the singer!

The Lieder voice, as opposed to the opera voice, is used mostly as an instrument. (Of course there are operas which treat the voice as an instrument also, but they are the exception.) It must be more flexible, refined and intimate. The Lieder singer must be able to produce more nuances, and every word must carry the proper meaning. Greater concentration and musicianship are required and Lieder singing must have discipline, clarity, directness, and must never lose its subtlety. Singers do not have the help of an orchestra, scenery, etc. on the recital stage. They are alone with only their talent and artistry on display. Here is a challenge worthy of the word.

I do not believe in mixing operatic arias into my Lieder programs. Accompanied only by the piano, they lose much of their significance. Of course, if I'm singing in a concert with an orchestral accompaniment, I will include some arias. I always sing Lieder in their original languages. I believe that artistic values are diminished when songs are translated. What I do try to do, however, is to sing folk songs in the native language of the particular country in which I'm appearing. This gives the audiences the feeling that you are interested in them, and if you aspire to be an artist, you must be interested in your audience.

If young singers come to me and ask what to concentrate on—opera or Lieder, I suggest that they concentrate on *music—all* music. Variety can open the gates to mature musical development. That is the only way an artist will come into being.

THE END

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Frets and History


Continued from page 24)

must always approximate to nature as nearly as possible." (Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*. London: 1951.) And in our own time, Leopold Auer believed that students cannot be told too often, "Sing, sing on your violin. It is the only way in which to make its voice tolerable to the listener." (Leopold Auer, *Violin Playing As I Teach It*. New York: 1921.)

When the vocal ideal was betrayed for cheap or mechanistic devices, sooner or later a protest followed. For example, in the early 17th-century, Carlo Farina, an Italian composer living in Germany, wrote violin music imitating animal sounds, including dogs barking and cats meowing (the latter produced by sliding the fingers, giving us the *glissando* and *portamento*), or used such tricks as playing the bow on the underside of the bridge. More than a century later, Geminiani, in the preface from the previously quoted source, attacked such devices: "But . . . imitating the Cock, Cuckoo, Owl, and other birds . . . and other such Tricks rather belong to the Profession of Legerdemain. . . ." Newman's book on the Baroque sonata cites 17th-century collections of sonatas " . . . as a vehicle for bizarre stunts . . . strange technical effects, or scoring peculiarities that are more in the nature of stunts than music." (William S. Newman, *The Sonata in the Baroque Era*. Chapel Hill: 1959.) But these works are by Germans or Italians living in Germany, who also practised *scordatura*, or abnormal tuning, to produce new sonorities in their polyphonic approach to the violin. The keyboard sonata, with violin accompaniment, favored in France before the middle of the 18th-century, and also cultivated by a number of Germans living in Paris, did not survive, although it helped lead the way to the creation of the classic sonata form.


Eminent violin teachers have, with the exception of Geminiani, either ignored or ridiculed frets. Leopold Mozart, in his *Treatise*, wrote, " . . . I cannot but touch on the foolish system of teaching which is pursued by some when instructing their pupils; namely, that of affixing little labels with the letters written thereon, on the fingerboard of the pupil's violin, and even of marking the place of each note on the inside of the fingerboard with a deep incision. . . . If the pupil has a good musical

(Continued on page 54)



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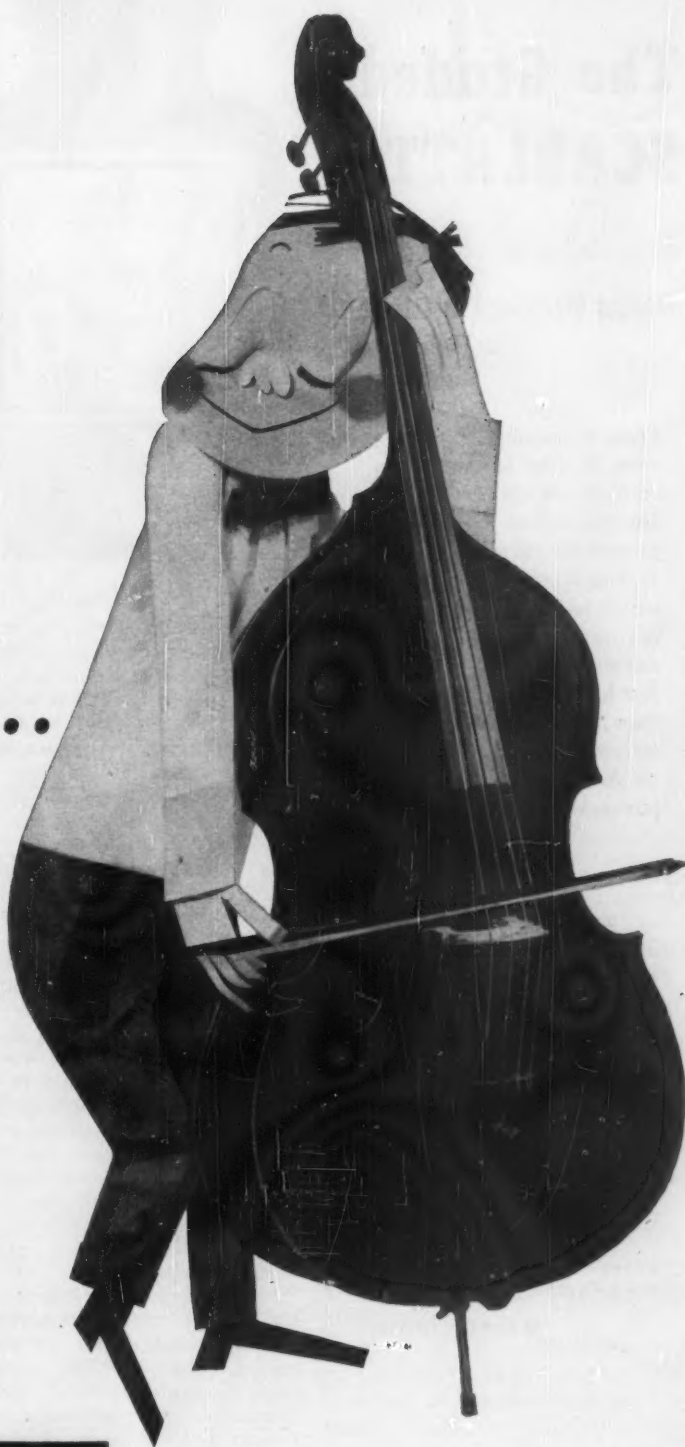
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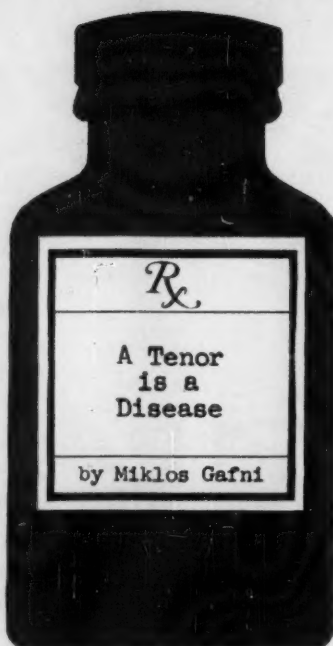
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More than a half century ago, Henry Finck, one of America's most distinguished music critics and writers on music, wrote a book entitled *Success in Music and How It Is Won*. Recently, I was given the book and hastily scanned the pages and read articles about conductors, composers, violinists, pianists, basses, baritones, contraltos, but not a line about tenors.

In 1889, the noted pianist-conductor, Hans von Bülow, was busy describing types of voices to a visiting critic. The time arrived when Bülow had to describe the high voiced male ... "Tenor" proclaimed Bülow "is a disease." My great teacher, Beniamino Gigli, said once that at the beginning of his career he was called the "Second Caruso," but he always wanted to be the "first Gigli." Since this great tenor's success, everyone has been called either the "Second Gigli" or the "Second Caruso." I frankly do not think that there is anything that hurts a good singer (especially a tenor) more than being compared with anyone.

But there are many compensations for being a tenor. When the great Tamagno visited this country and earned about \$225,000 yearly, one amazed reporter declared: "But Commandatore, do you realize that is three times the salary of the President of the United States?" Tamagno pondered the fact: "Well," he said with a shrug of his shoulders, "if the President sees fit to accept work which pays so poorly, it's not my fault."

It is true that not all tenors are heroic enough in voice and build

to command such salaries and essentially I am a lyric spinto. So I recall a story told of Giuseppe Mario, whose voice, it was said, "could soothe a soul in purgatory". On one occasion, Mario was singing before an audience of noblewomen. He reached that hypnotic moment in song when he whispered, "Come, come my love, into the woods with me". An enchanted, enraptured young Countess left her husband, staggered toward Mario crying, "I am coming, I am coming. . . ." My difficulty seems to be that no woods are ever available at such a moment, and my wife, God bless her, attends all my concerts. Living 100 years ago evidently had more advantages.

Tenors mostly portray heroes (who ever heard of a tenor villain??), are usually short, bald, dumpy and perhaps even fat. I can state confidentially that I am six feet tall and have a fine head of hair. My wife calls me pleasantly plump. My doctor calls it something else. This reminds me of the story of a starving tenor, one Andreas Dippal, who sang at the Metropolitan in 1890 and who was manager of the opera as well as a tenor 18 years later. In 1898, the Metropolitan was in Pittsburgh, and giving *Fidelio*. The great Lilli Lehmann was Leonore, and Dippal, already a bit blind and hard of hearing, was the Florestan. The second act began with Walter Damrosch conducting. The act is laid inside a prison dungeon, where Dippal, poor tenor, has been without food or water for several days. He is chained to the wall, farthest from the stage. The orchestra was some forty feet away from the stage and poorly lit. As the scene begins, Leonore is disguised. As she enters the jail, she sees her husband chained to the wall. She approaches and offers him a bit of bread. On cue, Lilli Lehmann approached Dippal, and through the gloom of the theater, saw the downbeat of Damrosch and offered the bread. Dippal, unable to see the conductor, soprano or orchestra and not even able to hear the orchestra, remained immobile. Hurriedly, Damrosch signalled for a repeat. Again, Lehmann offered the bread, again Dippal made no move. A third time and then Lehmann's exasperated voice shot to the back of the theater "What in Hell is the matter with you? Do you want it buttered?"

Who was the first tenor? The name of that Cro-Magnon or perhaps Neanderthal man is lost forever in the eons of time, but history records that the Emperor Nero of Rome was a

(Continued on page 80)



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FUNDAMENTALS OF

WHAT? BY PAUL W. MATHEWS

One of the prevailing misconceptions about music teaching, as about other teaching, has to do with the basic idea of the word "fundamentals." In music this is particularly unfortunate. It sounds very nice, and in keeping with modern trends, to urge more attention to fundamentals, without stopping to think what the fundamentals of music really are. According to common practice, the teacher who wants to devote more time to the "fundamentals" immediately sets about devoting more time to scales, key signatures, names of lines and spaces and finding "do", without realizing that these are not the true fundamentals of music at all, but only the terminology having to do with an important and useful kind of musical short-hand, with which we write down the music that we hear.

But important as this short-hand is, it is not actually fundamental to music. By very definition, the word "fundamental" refers to foundation, and is something that we cannot do without. Our common variety of musical notation is only one of several possible kinds, some of which are completely different from ours. We can even have music in a limited way without notation, something which would not be possible if the notation were truly a fundamental. Witness some of the uneducated folk song singers of other lands;—one may play the guitar well, with skillful technic and expressive interpretation, without being able to read music. Such a singer understands the true fundamentals of musical expression, even though he may be unable to read our ordinary musical notation.

The true fundamentals of music have to do with rhythm, melodic line, phrasing, harmony and musical structure. These are the things that make music what it is. These are the things which must be more fully understood if we are to develop into mature musical individuals. For optimum musical experience we must know how to handle basic musical notation, but the real understanding of music is something far


above these basic superficialities.

This has very practical applications. It is no ivory tower theorizing. An acceptance, in practice, of the true meaning of fundamentals is comparable to acceptance of the "ground rules" in a ball game. In every day use, it means that the teacher who understands the importance of the real fundamentals of music, as contrasted with the fundamentals of musical notation, will, in teaching general music, spend the bulk of her time with real, living, vital music, instead of devoting the major portion to defining lines and spaces, sharps and flats. It means that, when you teach a child music, you must get him interested in the music first, and teach him the tools as needed. The mistaken way is to teach him all about the tools in the (often forlorn) hope that he will become so interested in the means that he will automatically want to learn how to use them. But what if he doesn't follow your hope, and becomes interested in the tools? What then? This is by no means an idle question. It has happened in countless thousands and hundreds of thousands of cases.

An understanding of the significance of all this could well materially reduce the number of children who say in effect what one child put into words: "I like music but I don't like school music."

It stands to reason that a great many teachers, being conscientious as they are, will try to teach what they think are fundamentals of music. If they think that a knowledge of notation and facts about music are truly fundamental, they will devote their major efforts to those things. If, on the other hand, they can be helped to realize that what music can do to us and for us is the important thing, and that a real grasp of this comes through a developed responsiveness to melodic line, tone quality, harmony, rhythm, phrasing and musical form, they will probably try just as much to teach these true fundamentals of music. Anyway, it ought to be worth a try!

THE END



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AL HIRT

Frets and History

(Continued from page 48)

ear, one must not avail oneself of such extravagance. If, however, he lacks this, he is useless for music and it were better he took a wood axe than a violin in his hand."

Spohr believed in what he termed "mental measurement" of intervals, since "for the attainment of the notes in perfect tune, it is not sufficient merely to place the fingers mechanically." (Henry Holmes, Editor, *Spohr's Violin School*. London: no date) The two volumes of Carl Flesch's *The Art of Violin Playing* make no mention of frets. It would seem that Flesch assumes the student worthy of playing the violin needs no artifices. Leopold Auer, who advocated teacher and student playing in unison for the development of good intonation, writes, "If your teacher is really conscientious he will not pass over a single false note." Auer, the teacher of Heifetz, Milstein, Elman, Zimbalist, etc., was obviously not in tune with Mr. Babbitz and the psychologists who object to frustrating interruptions.

Forty years ago, Leopold Auer lamented that musical instruction is not "... subjected to proper standards and adequate supervision ... anyone who takes a fancy to give mu-

sic lessons may—if he can receive a few pupils—enter the profession." We would not knowingly consult a surgeon or dentist who lacks accreditation, but the music teacher needs nothing but students. Evidently the body is important but music is not. If frets will help make Mary happy—why not?

In the 17th-century for example, the English and French did not accept the violin as we do today, in part because the influence of the medieval Catholic Church, with its fear of sensual responses and individuality, had not lost its hold. An English diarist, John Evelyn, wrote in 1662, "Instead of the ancient, grave, and solemn wind musiq accompanying the organ, was introduced a concert of twenty-four violins between every pause ... better suiting a tavern or play house than a Church." (David G. Weiss, *Samuel Pepys, Curioso*. Pittsburgh: 1957.) Similarly, in Shakespeare's *Taming of the Shrew*, written sometime between 1594 and 1598, Hortensio says to the father of the girl he is courting (and to whom he is teaching the lute):

"I did but tell her she mistook her frets. ...

'Frets call you these?' quoth she: 'I'll fume with them'.

And with that word, she struck me on the head, ...

While she did call me rascal fiddler And twangling Jack, with twenty such vile terms. ... " (Act II, Sc. 1)

In the 1620's, Owen Feltham (or Felltham), an English writer known mainly for his work *Resolves, Divine, Moral, and Political*, wrote: "It is a kind of disparagement for a man to be a common fiddler. It argues his neglect of better employment, and that he hath spent much time on a thing unnecessary." And in an entry for February 4, 1662, Samuel Pepys writes that he heard a Mr. Templer describe the therapeutic qualities of the violin: "... He is a great traveler and, speaking of the tarantula, he says that all the harvest long there are fiddlers go up and down the field everywhere, in the expectation of being hired by those that are stung." An anonymous English epigram, dating from around 1670, accords the violin more status:

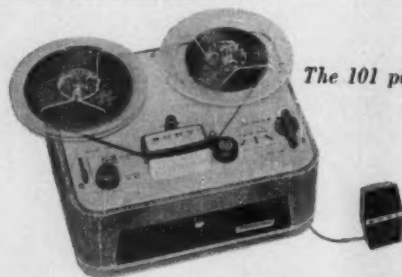
"In former days we had the violin Ere the true instrument had come about

But now we say since this all ears doth win

The violin hath put the viol out."

France resisted the violin, for other than dance accompaniment, well into the 18th-century. In 1705, a French composer and champion of Lully, Jean-Laurent Le Cerf de la Viéville, in his *Comparaison de la Musique Italienne et de la Musique Française*, wrote, "The violin is not noble; everyone agrees on this."

That was the Old World. And in the New—no one can deny the great value of public school instrumental programs in making music available to children who might not otherwise come in contact with it, but when the National Association of Music Merchants estimates that there are approximately 26,000 school orchestras and 47,000 brass bands, we should remember that quantity is not quality. In the case of violin teaching, the moment we use frets, we are short-changing the student who can sing in tune, and also denying him the vocal heritage of his instrument. And if the student cannot sing in tune, and frets are used, we are permitting deception. Then we are the Dodo in *Alice in Wonderland*, who marks out the course of a race in a circle, and after everyone has run around the circle for half an hour, cries, "The race is over!" Whereupon the question arises, "But who has won?" and the Dodo answers, "Everybody has won, and all must have prizes." THE END



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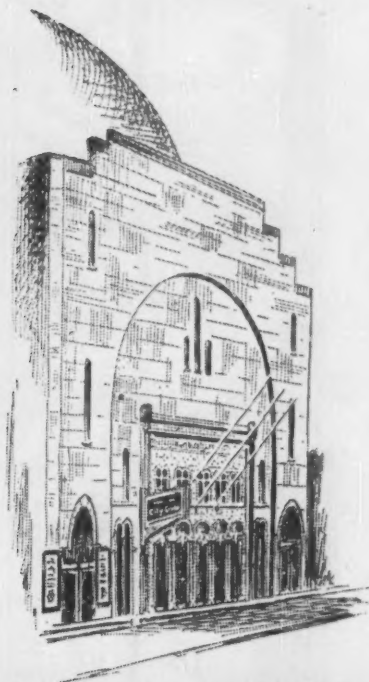
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by robert cumming



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1. Herbert Bliss and Diana Adams in Hershy Kay's "Western Symphony." 2. (L to R) John Alexander, Claramae Turner and William Chapman in "Il Tabarro." 3. The spectacular City Center Ballet performing the "Gounod Symphony." 4. Douglas Moore's "The Ballad of Baby Doe." 5. Patricia Brooks and Chester Ludgin in Robert Ward's "The Crucible." 6. Ping, Pang and Pong from "Turandot."

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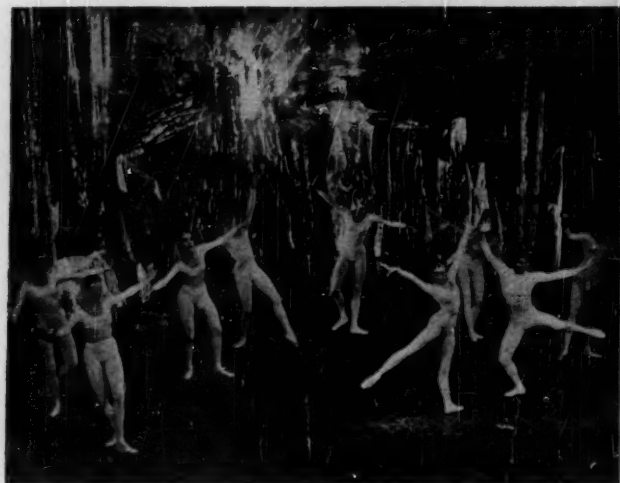
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Right, Norman Kelley, Regina Sarfaty and John Reardon in Moore's "The Wings of the Dove."

Below, Maria Di Gerlando and Marta Kokolska in "Suor Angelica." Bottom, Violette Verdy and Edward Villella in Gassmann and Sala's "Electronics" ballet.



is the American sounding-board of new music. The City Center provides the door on which an American composer, armed with a new score, may pound.

The Center was born in 1944 in an attempt to satisfy a hungry audience. There was a distinct shortage of opera, musical comedy, drama and ballet on a professional level. The public was interested in creations of its time, and the best American singers and dancers left home year after year to seek opportunities abroad. There was no major league workshop for experimental works and promising performers. A giant segment of New York music lovers stayed away from the Metropolitan Opera House, Carnegie Hall and Broadway musicals mainly because the scale of prices was beyond their budget.

The potential audience was young, revolutionary and concerned more with the music itself than the individual performer. There were no clagues to support the overweening pride of rival prima donnas. And the integral portion of the silent crusaders for a native music—the mu-

sical intelligentsia of a growing average-income group—wanted these new works, unavailable in the larger opera houses which offer high-priced repetitions of the same works each season in a foreign tongue.

But every institution is the lengthened shadow of a single man. László Halász came to America in 1936 enchanted with the idea of a small, permanent opera house comparable to those of Germany, Italy, Austria and his native Hungary. Although he had conducted at the Vienna Volksoper, as well as in Rome, Prague and Budapest, and had assisted Arturo Toscanini and Bruno Walter at the Salzburg Festivals, he was practically unknown here. After assorted conducting engagements in St. Louis, New York, Chicago and Philadelphia, he discovered the "Mecca Temple," built by a fraternal order twenty years earlier, renamed the "Cosmopolitan Opera House" and occasionally used by Leopold Stokowski and the N.B.C. Symphony Orchestra. (Leonard Bernstein, conducting the New York City Symphony Orchestra, later used the temple as a concert hall.)



Left, Norman Treigle, Frank Porretta and Doris Yarick in "Gianni Schicchi."

Below, Walton's "Troilus and Cressida" featuring Phyllis Curtin and William Chapman.



The ornate building was destined to make Halász' dream come true. It had an auditorium with a well-equipped stage, space for studios, chorus rehearsal rooms, ballet practice halls, room for storage of scenery, construction materials and wardrobe. Halász then convinced Mayor LaGuardia to convert the temple into a "city center of music and drama" to provide opera, ballet and drama at reasonable prices. (Since that time, the rental price paid to the owner of the building, the City of New York, has been an annual token of one dollar! In this practical way, the city "subsidizes" the organization.)

The company rang up its first curtain on February 21, 1944, with fifteen singers, two conductors and a stage director. Costumes were borrowed from the St. Louis Municipal Opera, but the production was fresh and spontaneous, two qualities usually lacking in grand opera. It was a memorable *Tosca*, and has remained in the repertory ever since. There were eight performances during the first trial season; the following fall sixteen more were added. The dream

had begun to take shape, borrowing from reality as a loom, weaving illusion.

Strauss' *Ariadne auf Naxos*, previously unheard in the United States, was warmly received for several seasons, as were Offenbach's *The Tales of Hoffmann*, Strauss' *Der Rosenkavalier* and Salome, Wagner's *Die Meistersinger*, Debussy's *Pelléas et Mélisande*, Menotti's *The Medium* and Prokofiev's *Love for Three Oranges*. Massenet's *Werther* was not successful, nor was Giordano's *Andrea Chénier* and Flotow's *Martha*. Nevertheless, the production of novelties continued. William Grant Still's *Troubled Island* and Tamkin's *The Dybbuk* were given world premieres, and additional interesting operas such as Wolf-Ferrari's *The Four Ruffians* continued to appear.

Halász, the director and impresario, left the city largely indebted to him in 1951 when he resigned to devote his future to conducting abroad. His competent successor for four years was Joseph Rosenstock, whose list of successes was impressive indeed, topped by Rossini's scin-

(Continued on page 73)

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Romance thrilled the youthful soprano, her blond ponytail and pink ruffles trembling in rapport. Standing alone before the mike (thank goodness for modern amplifiers), she was deliciously aware that all eyes (and most ears) in the city park were turned her way. Behind her, the shirt-sleeved members of our town band were sweating out a draggy accompaniment, while their rotund leader flailed his arms like a windmill, and besought his musicians quite audibly to "pick it up." Before her, the considerable, casually dressed audience relaxed under the stars and the high swaying elms and loved every minute of it. So did I.

With a musical heritage like mine, this was understandable. Daughter of Ottumwa, Iowa's "Music Man," I had been raised on weekly summer evening concerts in this same little city park. In winter, more ambitious programs were presented inside our splendiferous Grand Opera House, complete with white bearskin draped podium, natty uniforms, and assorted sound effects.

So, many years later, how heartwarming to realize that this truly American tradition, the *al fresco* band concert, was still very much alive! Even allowing for a generous amount of nostalgia on my part, and a varied, distinctly popular musical menu, I still maintain the institution is all to the good.

Granted, most people attending these programs are not those with a knowledgeable set of concert values. Probably classed as "middle brows," they come for a different kind of listening. Granted too, their attention often wanders, distracted particularly by lively young sprouts working off excess steam before bedtime.

But where else can one find a better place for informal relaxing? They listen, comfortably seated around the edge of the green in the family car, loud honks on the horn signalling appreciative applause. Or stretched out on the grass with a bottle of pop. Maybe not really listening more than a third of the time. I suppose that is one reason band pieces are seldom long and heavy. About six minutes of something fast and tuneful, preferably familiar, is par for the course.

This wonderful custom of town band music making began in New England and reached its peak in the middle eighties. Their town greens were ideal settings and their summers mild. Then, as now, most of the musicians had to make their living at other trades, but music was their hobby. The mechanical improvements were made in the instruments, the makeup of the band remained about the same, brasses predominating, followed by reeds and drums. Since the Civil War people have liked that instrumentation and still do. Lethargic indeed is the individual who does not respond to a rousing march tune played on shiny horns.

The heyday of the lucrative and immensely popular concert bands playing in the great amusement parks roughly spanned the years between 1875 and 1925. Small towns no longer could afford these tremendous attractions, but transportation companies, who mostly owned the parks, found them a veritable gold mine. Their steam trains, interurbans and ferry boats carried thousands to these famous parks and seaside resorts. The customers were more than happy to pay handsome fees to see dramatic conducting and splendid musicianship.

Patrick S. Gilmore was the first of these showmen supreme, presenting mass festivals which featured the

best bands and singers of Europe and America. Underneath his extravagant displays Gilmore was a solid musician. John Philip Sousa, his worthy successor, fared equally well with a sure-fire formula of high musical standards, deft showmanship, and his own matchless marches.

These rich years petered out finally with the coming of radio, the phonograph and rapid private transportation. With the passing of the huge amusement parks, the concert bands were deprived of both audience and revenue. The final blow was the rise of the American jazz band.

But the small (and sometimes not so small) town band refused to accept its death knell and happily the people would not let it. It is impossible to list all the fine bands still regularly performing. One especially impressive record is that of the Allentown, Pa., band which has a continuous record of performance since 1828. The Goldman Band of New York has played for over forty years and is still going strong, plus its Guggenheim series of free concerts. The approximately two hundred U.S. service bands are richly endowed and present dazzling performances.

But to return to Iowa, where we enjoy more free outdoor band concerts than any other state, and audiences grow in size every year. They are rewarded by hearing such organizations as the Ft. Dodge Municipal Band, led by the eminent Karl King, the "March King." Iowa has a unique law which guarantees that the state will pay a certain percent of what the municipality levies as a band tax. Here in Ottumwa, the band tax levy is approximately one-quarter of a mill for 1962.

A comparatively recent development in most small towns are the concerts given by high school bands. These have the blessing of labor, parents and teachers. Our college and university bands are in a different class, of course, with remarkably proficient performances. Tours of Europe of both college and high school bands from all over our nation are increasingly common. Their concerts and behavior are a credit to our country, and their reception abroad unbelievably gratifying.

I do not suppose that out here in Iowa or anywhere else for that matter, there is danger we will ever become too cultural. I would hate to see the time come when the band concert in the park, an evening's get-together of friends and neighbors for pleasurable listening, fades from the summer scene.

THE END

Opera "On Camera"

(Continued from page 40)

a third arm, and the wrong dress can make a 98-pound sub-deb look more like a Notre Dame fullback. But as it turned out, my fears were unfounded. I received expert advice on what to wear, and a highly specialized make-up man won my gratitude and admiration by successfully "translating" my own preferences into just the right values for the television screen.

Acting techniques are also quite different, and the opera veteran, trained to enlarge every gesture and expression, must learn that the cardinal rule for television is to do just the opposite and underplay everything. The slightest movement is enlarged by the camera, and recorded in all its baldface horror. And the camera may "zoom in" at any moment for a close-up of your warbling tonsils. Studio directors never tire of repeating that television is an intimate medium, and they're so right. Sometimes you feel the audience is watching the performance through a keyhole—or a magnifying glass.

Then too, the studio set is like a doll's house by comparison with an opera house. The elaborate pageantry often staged at the Metropolitan simply can't be reproduced on television—unless, as some wit once remarked, everyone in the cast is under six inches tall! Since changes can be accomplished by a split-second change to another camera, and since there are only station breaks instead of 15-minute intermissions, changes of costume must be made at lightning speed. And, if you're appearing on a variety show, there is the problem of setting the right mood, which can be quite a job for a singer if, for example, she happens to follow a guest chimpanzee or a dancing bear!

Of course the lighting is different, too. Camera work requires much stronger illumination than the stage, and the lights are trained squarely on your face, so that you can't really see anything beyond the glassy, unblinking eye of the camera. Suddenly you realize that literally millions of people are seeing you through that cold, objective little lens, instead of the mere 3600 pairs of eyes which observe you from afar when the house is packed at the Met. The experience is awe-inspiring, and it can be either thrilling or overwhelming, depending on whether you feel your performance is your best or your absolute worst. It makes you realize why so many hours of preparation

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have been spent preparing for an appearance which may be less than four minutes long.

Acoustics are radically different. Since TV opera is usually produced in the sound studio, microphone pickup is all-important. There is virtually no "bounceback" or echo in the studio, which is fine for the microphone, but requires some adjusting from the opera singer. If one is accustomed to the resonance of a hall designed for live listening, one almost unconsciously relies on the familiar sensation of "something coming back", and misses it at first.

Another major change is the audience, if there is one. On stage, you direct both your voice and your action toward the house, and you judge your volume by the distance between you and the last row in the balcony. In the television studio, the size of the "house" has little or nothing to do with it, and the audience can do no more than reassure you that there are other living and breathing people alive in the world. Your singing registers on an overhead mike, and your acting is directed at whatever camera (you hope) happens to be trained on you at any given moment. A little red light tells you which one to play to, and you follow it with the tip of your nose as it bounces from camera to camera, praying that the audience really sees your face, and not the loose strand of hair you've just felt brushing the back of your neck.

And last, but certainly not least, is the utterly different attitude toward time. When you sing an aria for television, a stopwatch clocks to the last second how long it takes in rehearsal. On the air the least change in tempo, or the tiniest variation in the length of a held note means trouble. If you're as little as five seconds too long, the director will be tearing his hair. If you're ten seconds over, he may shoot himself. Knowing that it's less disastrous to finish too soon than too late, I have to restrain the impulse to race giddily along, like a track star trying to set a new record for the 50-yard dash. Taping the show in advance is one way to get around the time problem and also to relieve the fear all performers have of making a serious "booboo" when they're on the air and nothing can be done to save the situation.

But, in spite of its harrowing moments, I suppose you might say that I'm really crazy about television. And I'd have to admit you're right, because I keep coming back for more. I guess I'm "hooked" for life!

THE END

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Dear Concert Artist

by Herman Rosenthal

In the average Organized Concert audience there is but a minority who are trained musicians, perhaps about five percent could be so classified. The audience is made up primarily of individuals who enjoy music enough to feel that they would like to get better acquainted with it. As a result, when they are approached by the Organized Concert Volunteer during the membership campaign, they decide to purchase a series ticket.

The time arrives for the first concert and the novice prepares to go to what may well be his first evening at a full vocal or instrumental recital. He is a bit skeptical but decides to attend. It is at this point that the artist has a golden opportunity to make a real contribution to the musical life of the patron. If the concert-goer enjoys the recital, he will be anxious to return for the next program and, in all probability, he will renew his subscription. If, however, he is unhappy about what he hears, the saga is likely to come to a very hasty ending. At this point, you are likely to ask, "Just what can the artist do to remedy the situation?" I feel that he can give a great deal more attention to his choice of selections. It appears to me that all too often the artist is so intent on building his program that he overlooks his audience. He presents a recital that is totally unfamiliar. *This can be and often is a very trying experience to the listener.* In music, as in life, we enjoy the "thrill of recognition." Let me add that I am fully aware of the fact that selecting a program is difficult. If the numbers are too familiar, people feel that the artist has no regard for their musical taste. If the selections are unfamiliar,

there is dissatisfaction. It is my conviction, however, that there can be a happy medium and that in a program devoted to four groups of songs or instrumental solos, there should be one group that most people *know* and *enjoy*.

I often ask individuals their reaction to a program and their reply is "Let's face it; the first group was sung in German, the next in French, then came a group of Italian songs and finally four unfamiliar numbers in English. This is a lot for me to take," is the comment and all too often it is a justifiable one.

I would remind the artist that people don't come to concerts to be educated. They come to relax and be entertained. This is one of the reasons why programs by Montovani and the Boston "Pops" are looked forward to with such enthusiasm year after year. They do familiar numbers in a superb manner and audiences are delighted with what they hear. Very often we find that when introduction to music classes are offered in night school, there may be twenty or twenty-five persons who register for them. In the same city there may be a thousand who buy tickets for Community Concerts so it is quite obvious that education is not the prime motive for individuals subscribing to a concert series.

I feel confident that the aforesaid comments will be taken as suggestions offered in a constructive manner. In an earlier article I urged my audience to understand the artist and his role. In this one, I am asking the artist to think about his audience. If we co-operate, we help build a better musical life in our country and we will make music an even more potent force in contemporary society.

THE END

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Under this general title *MUSIC JOURNAL* intends from time to time to publish comments and articles by outstanding band directors in our schools and colleges, who were invited to contribute their views and opinions along the lines suggested by the questionnaire below. ED.

- [1] What do you consider the chief problems connected with your work? [2] Comment on the comparative significance of the marching band and concert band. [3] What are your views on repertoire? Do you approve of concentrating on a few compositions or covering as wide a range of the band literature as possible? [4] How do you feel about competitions and appearances at festivals and conventions? [5] What is your attitude on arrangements and instrumentation for bands? [6] In what ways can music publishers and instrument-makers be helpful to your work?



The Over-All Approach

One of the greatest problems facing bandmasters today is that of achieving recognition of the band as a first-rate concert organization—a serious medium of expression worthy of the best efforts of our finest contemporary composers. To realize this goal we must have greater virtuosity on the part of our players, continued research on the part of manufacturers to further improve our instruments, a stabilization of our instrumentation, and unceasing effort on the part of publishers and conductors to swell the already impressive list of original works by fine composers for the band. I am happy to say that the College Band Directors National Association and other similar professional organizations are dedicated to and are making significant progress toward this goal.

*Frank A. Piersol, President
College Band Directors
National Association*

Meaningful Experience

The instrumental music program in our public schools is facing many pressures brought on by the current world race for scientific achievement and leadership. These pressures have forced some administrators to curtail the music program and in other instances to eliminate vital areas of it entirely. This is a deplorable situation and one that should be met with a challenge rather than an acceptance.

Within the last twenty-five or more years most leaders in the field of public education have come to recognize music as an integral part of the over-all school program. Our national leaders, for the most part, are cognizant of the contribution of the arts to the development of the human being. Proof of this lies in the fact that we have an exchange of cultural programs with foreign countries. But this recognition of music education as a necessary factor to the over-all school program could very well come to naught if we allow the present trend towards an unbalanced curriculum to continue.

First and most important of all, instrumental music education must be a "meaningful experience" for the student if it is to justify its place in the school curriculum. This cannot be accomplished by poorly trained or indifferent music directors. Whether it be at the elementary or the

secondary level, a highly trained and devoted musical personnel is indispensable. The instrumental music program cannot be superficial. Such a program is and will be subject to severe criticism as the demand for student time increases in other fields.

Perhaps, in our effort to teach every child to make music and to respond to it in order to prepare him for a well-rounded life, we have not focused enough attention on the training of the musically gifted—especially those who intend to enter schools of higher learning to prepare for a teaching career in music education. It is from the ranks of these students that our future teachers are drawn. The effectiveness of the college music education training program is dependent on a meaningful and worthwhile pre-college preparation. Music, as in any other field of learning, must have a solid foundation on which to build. Therefore, it is of the utmost importance that the ideal values of the art of music in all of its phases, not only playing skill, must be properly and thoroughly instilled in the child in his pre-college years. The schools of higher learning cannot produce inspired and dedicated teachers if the potential teacher's contact with music in his formative years has been superficial. On the other hand, the college music program must also be worthwhile and meaningful of music education in the public schools.

The answer to the current problem lies primarily in the hands of the music director. It is up to him to keep the instrumental music program a vital part of the child's education. He can do this only if he keeps the program within an educational medium. If the prime function of his program is "entertainment," it certainly will not meet all the standards of the basic objectives of education. Since the teacher is the key person in a program designed to bring out the natural musicality in the students, the development of the teacher's innate musical ability must be basic in that person's training. The goal of each teacher should be to inspire the student to an ever higher and better degree of excellence. But, to achieve this goal he, the director, must always be aware that in the minds of his students he must be the exemplar of excellence and not mediocrity.

The present status of public school music is varied and inconsistent, but it is my personal belief that instrumental music occupies and will occupy a justifiable status in those schools where the director is quali-

fied and dedicated to putting forth every effort to making his program a "meaningful and worthwhile experience" for the students.

Willard I. Musser,
State University College of
Education, Potsdam, N. Y.

Frankly and Personally

Here are my answers to the questions submitted by *Music Journal* to our bandmasters:

1. There is no such thing as a "chief problem"; several problems are tied together. I suppose the biggest headache is finding young players who can really play. The college band is the accepted leader in the band field since we don't have enough professional bands of the caliber of the professional symphony. Therefore it is difficult to be a leader with nothing to lead. We spend the bulk of our time teaching fundamentals and musicianship. Also there is not enough time to devote to score study. We have to spend too much time teaching the students their major instruments. We lose too many talented and bright students to fields other than music. Example: The best young clarinetist I have ever had has gone on to study science at M. I. T.

2. Without question the concert band carries greater significance in the eyes of the musician and the intelligent listener. But the general public judges most bands by their performance on the football field. We play to greater audiences on the football field. Some bands maintain a high standard of playing proficiency on the field, but the majority are resorting to "leg" shows which please the football fan. Maybe this is what we are supposed to do, but since I am now in middle age I fail to have any significant reaction to a "leg" show. Even if the bands return to greater playing proficiency on the field, the marching band will not be as educational as the concert band.

3. Repertoire for the band is getting better all of the time. We play few transcriptions because we have a fine University Symphony and a fine Civic Symphony. With only two rehearsals a week it is difficult for us to cover a wide range of material so we concentrate on fewer works and try to perform them creditably. I think the band rehearsing daily should be able to cover much more material. I personally feel that one should cover as much repertoire as possible, but not at the expense of fine performance of good works.

4. I grew up in the Hobart Indiana Band under the direction of Wm. D. Revelli. We were weaned on the contest. I won and I lost and feel that both experiences were good for me. Every place I go I find that areas that have contests have better bands. Contests are a great stimulus for practice and the achievement of perfection. Appearances at music conventions give the band a goal to strive for. I certainly favor both!

5. The band instrumentation is like Topsy—it has just grown. I don't believe that we have hit the right combination as yet. There is far too much doubling of voices in the band. This is brought on by the publishers' frantic demand for pieces that sell and pieces that sell are demanded by the director who has a poor instrumentation and wants to play things that "sound" with his band. The "middle" of the band is always scored too thickly. I further think that the composer or arranger should not be bound by a publisher's instrumentation even if the band directors themselves have dictated it. Composers should be paid enough money for their efforts so that if they care to write for 3 melophones, 1 trombone, accordion, guitar and harp, that is the combination that should play it. Along with this line of thinking—we are not developing young soloists and ensemble players in the band because the scores are always so thick that they never have to perform alone.

6. Instrument-makers are doing a good job in helping us. They all have educational staffs and for the most part have men on these staffs that are not salesmen but musicians who know what the needs are. The publishers keep us informed of their materials and are most helpful in providing clinic materials, etc.

William E. Rhoads
University of New Mexico,
Albuquerque, N. M.

A Final Word

Music publishers should publish full conductor's scores of all compositions and transcriptions; it is not necessary to spend time and money drafting and printing condensed scores, as they are next to useless. To work at anything like full efficiency, a conductor must have printed in front of him *exactly* what the performers have printed in front of them.

Jonathan Elkus,
Director, Lehigh University Band
Bethlehem, Pennsylvania

Masters of the Baroque

(Continued from page 38)

Characteristic of the sonority of the Baroque orchestra are the plucked instruments such as the harpsichord, the various lutes, the harp and the guitar, as well as the somewhat dull sound of the older fretted string instruments (violas, viola da gamba, viola d'amore). The curved bow, the somewhat loose strings and the flatter bridge of these instruments, enable the per-

former to play polyphonically, but he cannot achieve the intensive sound of the modern violin. Yet, also here it can be seen that the two periods overlap. For the modern string instruments, which can produce a real crescendo from within, own their creation and Classical development (Guarneri, Amati, Stradivari) to the Baroque.

On the whole, the Baroque is distinguished by a great variety of instruments. Especially in Germany, even late in the 18th-century, in-

struments were still used which had already become obsolete in France and Italy. Such were various types of violas, the oboe da caccia, the oboe d'amore and recorders. It is typical of the modern nationalism to group the orchestral instruments (strings, woodwinds, brasses) according to rational principles. In the older Baroque music, the instruments were arranged according to principles of characterization and often even in accordance with principles of sound symbolism. The best examples of this are the cantatas, passions and the concerti of Bach.

The Classical principle of a cyclic form consisting of several movements (sonatas and symphonies) is, likewise, a product of the Baroque, where, as in the suite, the single dance movements creating diverse "affections" were joined into a greater unit. The Baroque-Classical overlapping is also applicable to the church-sonata, the concerto, the Neapolitan symphony and the French overture. Of all these Baroque forms in several movements only the sonata, symphony and concerto have survived.

The French overture of the age of Louis XIV, with its slow, solemn introductory movement, the chattering fugato and the slow conclusion symbolizes the appearance of the court at a "fête", the conversation of the courtiers, and finally their departure. The Italian overture with its somewhat frivolous, noisy music is akin to the opera-buffa. The concerto resembles the pompous atmosphere of the Venetian and Roman palaces. In contrast to the broad melodic line of the Baroque are the often broken-up segments of the Classical melody. Some musicologists have interpreted this development as corresponding to the transition from the "ancien régime" with its expansive dimension, to the limited patterns of the bourgeoisie of the 18th-century.

However, the application of this philosophical point of view results in numerous contradictions. One should keep in mind the fact that at the time when Bach composed in Leipzig his great fugues, the *Goldberg Variations*, the passions and cantatas, his friend Adolf Hasse, only a few miles away, in the Saxon capital of Dresden, wrote hyper-melodious operas in the Neapolitan style. We see here two different expressions of Baroque thought and feeling. The one descending directly from the polyphonic style of the Middle Ages and, on the other hand, the florid arias, the babbling par-

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landi of the recitatives, the pathetic sighs and the bombastic ritornelle of the Neapolitan opera of the High Baroque, which have their roots in the Venetian and Florentine artistic traditions of the 17th-century. And yet both Bach and Hasse wear the same pompous wigs. They both express themselves in the same verbose manner in their daily living and in their relations with their fellow-men. They use the same instruments, the structure of their melodies is similar, and they both favor excessive ornamentation. In short, their personalities breathe the spirit of their age.

The Baroque music is based on types. In the old Italian operas, both in the seria and in the buffa, the same figures appear again and again, using the same manner of speech, expressing the same emotions and singing the same schematic da capo arias and recitatives. The characters in the operas of Mozart and Beethoven, on the other hand, are of flesh and blood, having nothing artificial about them and responding to the spirit of the "new times". The Baroque composer believed that the various kinds of human emotions such as joy, grief, pride, jealousy, etc. should be expressed in a certain manner (the theory of affections). This is perhaps the reason why in the thematic material of J. S. Bach certain themes were found by Albert Schweitzer to appear over and over again (altered of course); such as "striding motifs", motifs of peace, pain, languor, fright, etc. On the whole, the music of the Baroque, as already mentioned, is mainly music of ideas. Only recently, the music historian Smend has pointed out the great significance of symbolism in Bach's music. Even numeral symbolism plays an important role in his music. The name Bach, for example, to which corresponds the number 14 (B-2, A-1, C-3, H-8) appears where he wishes to express something very personal as, for instance, the theme of the first fugue in the *Well-Tempered Clavier*. Again, in the *Cantata No. 140 "Wachet auf, ruft uns die Stimme"* the numeral symbolism of twelve midnight is expressed by the 12 strokes of the introductory bars, as well as by the 12 entrances of the chorale. In this respect, Bach is closely connected with the medieval composers whose "musica reservata" could be understood only by the initiated, that is, by those persons who could or ought to know the purely intellectual relationship between the music and certain events. This conception of

music, which harks back to the old philosophy of ethics in music, and on which the music of the oriental higher civilizations is based, is in diametrical opposition to Classical and Romantic music.

May we hope that the reader of these remarks and observations will not receive an all too confused picture. As he has seen, the words Renaissance, Baroque and Classicism are, to be sure, on everybody's lips. But, when attempting to penetrate their meaning, one encounters all kinds of difficulties which lie

mainly in the weakness of the human intellect to define phenomena of the human genius in simple terms. In the opinion of the writer, the loose usage of these terms is unjustified. We can, therefore, understand the aversion of many important music scholars to the transference of these terms to music. The paradox lies, however, only in the fact that these various expressions do, after all, convey the sensible idea that the prevailing state of mind of a given period is expressed in a characteristic way. THE END

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A "New" Discovery

(Continued from page 20)

the Pietà, called "figlie del coro," were maintained by the state and had a higher status than the non-musical girls. An even more aristocratic position was held by the "privileggiate del coro," the elite musicians who often received gifts and proposals of marriage from the most respectable young men. In the place of a cognomen these girls were named after the instruments they played and taught. Thus we have the names Maestra Lucietta della Viola, Maestra Luciana Organista, Maestra Michiel-

etta del Violin, and Maestra Caterina dal Cornetto recorded as assistant instructors to Vivaldi.

In his position at the Pietà, Vivaldi first called himself D. (Don) Antonio Vivaldi, Musico de Violino, Professore Veneto. Later, in 1709, he signed his manuscripts Maestro de' concerti del Pio Ospedale della Pietà di Venezia. Henceforth he used this title except during an interim period of three years. When he came under the patronage of Prince Phillip of Hesse-Darmstadt at Mantua, we find a few scores marked with the title *maestro di cappella*. Stimulated by

the excellence and enthusiasm of his students and encouraged by the support and appreciation of the administration of the Pietà, Vivaldi flourished as a teacher, performer and composer. He prepared the chorus and orchestra for its many performances, taught violin and music theory, supervised the maestre, and purchased instruments for the Pietà.

He was also required to write an oratorio or a concerto for each feast day. The records of the Pietà dated 1723 state that Vivaldi was to furnish two concertos and two motets a month, masses and vespers for Easter and for the Feast of the Visitation. However, there was no interference by the administration of the Pietà in his musical affairs; and he was given absolute freedom to pursue his career as a violinist in the concert halls and as an operatic composer and impresario in the opera houses of Europe. When we realize that among the known compositions of "il Prete Rosso" are 454 concertos, 42 operas, 73 sonatas, 23 symphonies, 28 cantatas and serenades, 2 oratorios and about 40 sacred vocal compositions, we can understand his boast to Charles de Brosse that he could "compose a concerto with all its parts faster than a copyist could copy it." And we can visualize Pincherle's description of a Vivaldi manuscript in which "the notes lunge forward . . . and the stems of the sixteenth notes bend like a field of wheat before the storm."

Yet in our times Vivaldi is virtually unknown as a composer of vocal music. Recordings of his music have thus far been limited to his instrumental compositions with the exception of a rather poor performance of the *Gloria Mass*. Of the 450 concertos scheduled to be recorded, many have already been released. There are no modern editions of any of his operas, and of the sacred choral work only the *Gloria Mass* and a newly discovered *Magnificat* have been published (Ricordi). Why this neglect of the vocal works?

There has been some question about Vivaldi's ability as a vocal writer and the merits of his compositions in this genre. The adverse comments of some of his contemporaries have been perpetuated by historians and biographers without a complete analysis of his vocal compositions. As far back as 1740, de Brosse quotes a conversation with the famous violinist Tartini at Padua concerning the writing of vocal music. "I have been urged to write music for the Venetian theatres, and I have never been willing to do it . . . the finger-



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Long known as one of the top-ranking professional trombonists in the middle west, Mark McDunn is also highly regarded for his outstanding talents as a teacher. Having taught for many years both privately and as a member of the DePaul University music faculty, Mr. McDunn's brasswind clinics are marked by a thorough understanding of the everyday problems of students and teachers and the ability to provide solutions in a clearly defined and easily understood manner. Typical of the comment is a recent statement from Dr. William D. Revelli of the University of Michigan: "I have heard many trombone clinics during the past 35 years. Your presentation in connection with our Twelfth Annual National Band Conductors' Conference was the finest I have ever witnessed. You are not only a superb artist but an outstanding teacher as well. Your enthusiasm, delivery, and analysis of performance problems shows a rare talent. The demonstrations, drawings, and explanation of all of the elements of performance were tops. In behalf of the University and our Department, I extend our sincere gratitude." For information as to available dates, fees, etc., contact Mark McDunn, 509 Washington Blvd., Maywood, Ill., or write:

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board of the violin is not the same as a throat. Vivaldi, who wanted to try both kinds of composition, has always failed in the one kind, while he has succeeded very well in the other." Quantz speaks of the later concertos as being "frivolous" because Vivaldi had turned too much of his attention to vocal music. These are the opinions which have been accepted for more than two centuries without authoritative study. Mario Rinaldi in his biography of Vivaldi, published in 1943, continues this with his claim that "between his concertos and his operas there is an abyss."

On the other hand, Vivaldi operas were enthusiastically received throughout Europe during his lifetime, and the many copies of his arias found in European libraries attest to their former popularity. Mattheson speaks with admiration of Vivaldi's writing for the voice, saying: "Although he was not a singer at all, Vivaldi knew so well how to forego in his vocal music the larger intervals of the violin. . . ." Burney writes, "D. Antonio Vivaldi merits a place among the candidates for fame in this species of composition (cantatas). . . . These that I have seen are very common and quiet, notwithstanding he was so riotous in composing for violins. But he had been too long used to write for the voice to treat it like an instrument."

With the publication of the *Gloria Mass* and the *Magnificat*, Pincherle's prediction that "Vivaldi's sacred music is assured of finding a widening audience" is beginning to be fulfilled. Pincherle justly refuses the condemnation of Vivaldi's motets and cantatas before a thorough study of them has been made. This should be as equitable for his other sacred choral works, among which are: two oratorios, *Judith* and *Moses Deus Pharonis*; a *Te Deum*; a *Beatus Vir*; a *Dixit*; 2 *Kyries*; 2 *Glorias*; a *Credo*; a *Lauda Jerusalem* and a *Laudate Pueri*. All are unedited and unpublished.

Although for many years the sacred choral music has been known to musicologists as being in the libraries of Paris, London, Munich, Dresden, Rostock and Turin, until recently very few efforts have been made to make these works known to the musical world, much less to make them available for performance. It was my good fortune to fall upon the Foa' and Giordano collections in the Biblioteca Nazionale in Turin. Since the period of my grant was nearly over and I was returning to the United States, I asked the

director of the library whether some of the manuscripts of the sacred choral works by Vivaldi in these collections could be made available to me on microfilm. He most graciously arranged for me to see all the volumes of the Vivaldi collection and for the microfilming of the requested works. So promptly were the microfilms forwarded to me after I left Turin that they arrived at my home in California before I did.

Thus at my leisure I could study these compositions more meticulously to discover if any were worthy of revival. Perhaps they should re-

main buried and forgotten, I thought at first. But I had performed the *Gloria Mass* and knew its brilliance and beauty. Surely the "Red Priest" must have written other choral works of equal musical value.

Among the manuscripts of the sacred choral works at my disposal, a *Kyrie* and a *Gloria* entitled *Introduzione al Gloria ad alto solo con Istromenti* attracted my attention. A cursory examination of the microfilms revealed some interesting features such as the double chorus and double string orchestra in the *Kyrie*, the curious introduction



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Philip Farkas' international reputation places him in the first rank of contemporary French hornists. He has been no less successful as a teacher, counting among his students many of the world's outstanding players, holding positions of importance in symphony orchestras both in this country and abroad. His authoritative book, *The Art of French Horn Playing*, published by Summy-Burchard, is regarded as a work of monumental importance in the field. Mr. Farkas' recent decision to devote his entire time to teaching enables him to accept a limited number of concert and clinic engagements. Teachers and students who have attended these sessions are unanimous in their praise of Mr. Farkas' deep insight into all aspects of brasswind playing and his particular talent at supplying clear and easily understood answers to even the most difficult playing and teaching problems. Mr. Farkas' virtuosity and superb artistry provide a memorable highlight to any band or orchestra program where he appears as soloist. For information as to available dates, fees, etc., contact Philip Farkas, 2703 Browncliff, Bloomington, Ind., or write:

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to the *Gloria* with its antiphon-like contralto solo, some beautiful chromatic contrapuntal lines in the *Et in Terra Pax*, and a lovely duet for two sopranos. I decided to transcribe the *Kyrie* and the *Gloria*, which followed it in the manuscript.

The *Chamber Mass* (not in liturgical form, but in concert form) is a large choral setting of the first two major divisions of the Ordinary of the Roman Catholic Mass, the above-named *Kyrie* and *Gloria*. Although the *Kyrie* and *Gloria* are two separate and distinct works, the related tonalities and similarity of style seemed to make for a fitting combination to comprise this setting. It is a *pasticcio*, to be sure, but combining separate works was common practice in the 18th-century. Vivaldi himself used this device in his (?) opera *Rosmira*, taking fragments of works by Hasse, Handel, Mazzoni, Micheli, Pagarelli, Pergolesi and others. Two arias of his opera *Armida* were actually written by Leonardo Leo. It was common for him to transfer passages from his instrumental works to his vocal music and vice versa. Interestingly enough, the adagio section of the *Kyrie eleison*, which appears twice, is identical to his *Concerto Madrigalesco* and the *Cum Sancto Spiritu* of this *Gloria* is taken almost literally from the *Gloria Mass in D Major*.

The *Kyrie* consists of a first *Kyrie eleison* written for double chorus, the *Christe eleison* for two women's choruses, and a second *Kyrie eleison* consisting of an adagio followed by an allegro fugue. This large three-part *Kyrie* uses a double string orchestra and continuo for accompaniment. The *Gloria* is divided into eleven movements, each phrase of the text being a separate movement, as in Johann Sebastian Bach's monumental *B Minor Mass*.

The manuscripts of the *Kyrie* and *Gloria*, which are from the Mauro Foa' collection, are both in the handwriting of Vivaldi; the *Kyrie* does not have Vivaldi's signature. But on the title page of the manuscript of the *Gloria* in the upper left hand corner between the first and second staves there appears Vivaldi's monogram, which is also present on four other sacred vocal works, one concerto for two violins and on eleven operas.

The notes of the score are written in the typically hurried fashion of Vivaldi's impetuous hand. Where he wishes to make corrections, he merely crosses out a measure or as much as half a page of music, then continues rushing onward.

THE END

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To present music as it was written by the masters, using standard, unsimplified symphony scores, is the achieved goal of the Young People's Symphony Orchestra of the Eastbay (Castro Valley, California). This group of seventy talented young people, all under 21 years of age, play with a warmth and enthusiasm usually found only in mature and seasoned musicians. The unique orchestra is the realized dream of Jessica Marcelli, co-founder and conductor, who believed that talented young people could play *unsimplified* music if given ample opportunity. A former violinist of the San Diego Symphony Orchestra and a public school music teacher, she brought her wealth of musical knowledge, plus an ability to work with young people, into the group. In 1936 she began rehearsals with 25 members. Without subscribers or sponsorship at that time, the small orchestra met in private homes until they were permitted to use recreation space in a Berkeley church.

Now in its twentieth season, this orchestra has gained support of city and county leaders as well as merit-

ing the sponsorship of the Kiwanis Club of Berkeley. This attention was born of sheer musical ability, for Mrs. Marcelli refused to exploit her young people in any way. Today she insists that the orchestra be considered as a cultural youth project only, in spite of its growing popularity, and stresses working for the genuine love of fine music. Young people work with dignity because they are treated with dignity. They are not called teenagers or bobby-soxers. The orchestra belongs to all of them. They help to select programs and thus have an opportunity to play the symphonic works which are most interesting to each group. As young people naturally lack the muscular development of seasoned players, the programs are limited to one and one-half hours in length.

As students are constantly growing up and moving away, there is a continual change in membership. This means that Mrs. Marcelli must conduct personal auditions twice each year to discover fresh talent. Because of the nature of the orchestra she has never refused a chair to a young person of marked ability and has sometimes molded as many as one hundred members per season, from thirteen to twenty years of age, into real musicians, capable of playing professional music. To this end public school teachers of the area are alerted to watch for especially able and dedicated young people, and press releases are published to notify the general public when auditions are scheduled. As they come before her, the conductor judges the young people not only on present musical ability, but also on future potential. She is ever watchful for expressions of genuine interest plus a serious desire to advance, which is a "must" if members are to really profit by the work.

Regardless of talent, a student is never urged to become a member unless he genuinely wishes to devote the time and energy necessary to further his achievement in the field. Race or creed is of absolutely no importance here; nor is financial status a consideration. The orchestra is entirely non-profit and non-professional; there is no fee for membership. All music is provided for members, as well as instruments for those lacking suitable ones of their own.

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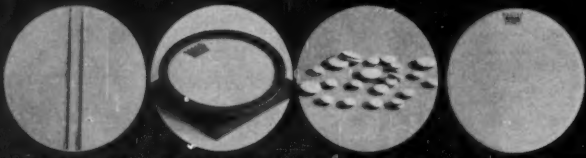
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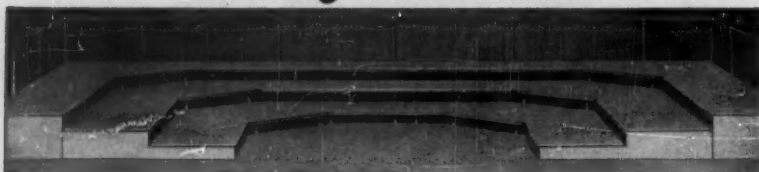
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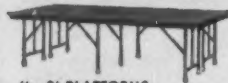
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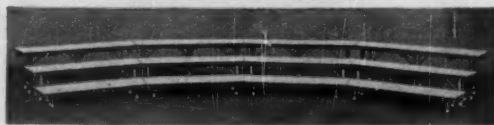
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each personality under her leadership, the conductor does not demote earnest workers, even though others of greater ability may enroll at a later date. Long-time members rate preference, but beginning students need not always start in rear chairs, being placed instead according to individual ability. Weak players are placed near strong players and actual competitive challenges are not condoned. Only four times in the history of the group has anyone been actually requested to leave, and these were students who could not conform to the personal discipline necessary to benefit from the work.

Rules are lenient, the most emphasized being a report in case of absence. Members who miss two consecutive rehearsals without calling are automatically removed from the rolls unless good reason is immediately presented to explain the negligence. Rehearsals are held twice weekly in the multi-purpose room of LaConte School, Berkeley, California. Three concerts were presented during the past season. Selections played ranged from Gershwin's *Rhapsody in Blue* to Beethoven's *Piano Concerto No. 3* and Schubert's *Symphony No. 7*.

Another outstanding feature awarded members of this group is the opportunity to solo. When Mrs. Marcelli perceives a member displaying the special ability necessary for this undertaking, she works with him personally; he must have rehearsed at least three months with the orchestra—in this capacity—before performing publicly. In years past, fourteen members have been selected to solo with the adult San Francisco Symphony Orchestra. Last year four members played in the summer pop concerts in San Francisco, and one gifted pianist was a soloist in a regular-season concert. The head of the music department of Carlisle College received his fundamental training under Mrs. Marcelli's capable baton, and many other members have gone on to make places for themselves in the world of fine music.

Thus, through education and practical experience, which should be made available to the youth of every community, the Young People's Symphony Orchestra continues to nurture the musical performers of tomorrow.

THE END

A Musical Mecca

(Continued from page 59)

tillating *La Cenerentola* and Nicolai's *The Merry Wives of Windsor*. The New York premiere of Walton's *Troilus and Cressida* was an outstanding event, as was Blitzstein's *Regina*, the American premieres of von Einem's *The Trial* and Bartók's *Bluebeard's Castle*, and the world premiere of Copland's *The Tender Land*. How these works were received by the press is inconsequential; what is important is that they were new, non-petrified and worth the attempt. Herein lies the most valuable function possible toward the perpetuation of the art form, so admirably furthered by Erich Leinsdorf (who served only for part of a season) and Julius Rudel, who has carried the City Center Opera banner to great heights with a beautifully balanced schedule of new and standard works, and the highest, progressive standards that could be imagined under the circumstances.

The 1957-58 season, the first under Rudel's administration, had an auspicious beginning with Puccini's *Turandot*. This notoriously difficult work remains a favorite of thousands of City Center devotees. Another highlight of the season was the ambitious revival of Verdi's *Macbeth*, staged by Margaret Webster.

New York premieres that have taken place since 1956 include Liebermann's *School for Wives*, Floyd's *Susannah* and *Wuthering Heights*, Moore's *The Ballad of Baby Doe*, Bucci's *Tale for a Deaf Ear* and Giannini's *The Taming of the Shrew*. American firsts were Martin's *The Tempest*, Orff's *The Moon*, Strauss' *The Silent Woman*, Hoiby's *The Scarf* and Egk's *The Inspector General*. World premieres were Kurka's *The Good Soldier Schweik*, Weisgall's *Six Characters in Search of an Author*, Moore's *The Wings of the Dove* (October 12, 1961) and Ward's *The Crucible*, (October 26, 1961), the latter two being commissioned works.

The 35th consecutive opera season, recently completed, also featured Puccini's *Il Trittico* (the passionate *Il Tabarro*, the charming *Suor Angelica* and the humorous *Gianni Schicchi*) which, although a highlight of the year, provoked a reaction of "modified rapture" regarding the omnipresent function of the Center. This work was conducted by Mr. Rudel with stunning inspiration, was staged and performed to near-perfection—but the entire offering was sung in the original Italian.

To do justice to the witty lyrics of *Gianni Schicchi* (by Giovacchino Forzano), it would be in order to expect an English presentation during some future season. About 90% of the City Center audience does not understand Italian, and—regardless of what the purists say—English is a singable language. For example, had the Holy Bible remained untranslated, where would the Christian Church be today?

The 1961-62 repertory, aside from the opera, includes the world-famous New York City Ballet, the Greek Tragedy Theatre, the Old Vic Company, the Polish State Dance Group, the Gilbert and Sullivan season and a new ballet production of *A Midsummer Night's Dream*.

The Ford Foundation has been of great help in making possible the Center's generous offering of contemporary and standard works. (The top price for tickets remains at \$3.95, compared with \$10 or more at the Metropolitan and other musical theaters.) The annual deficit averages \$100,000, but this represents a pooling of the interests of opera, ballet, musical comedy and guest attractions from abroad. Some activities, particularly musical comedy, actually make money, thus reducing the losses of others.

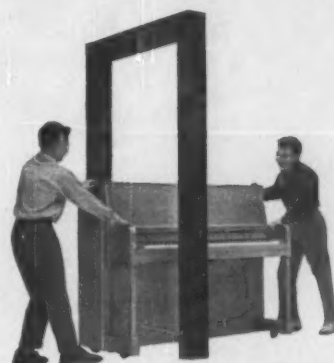
Of course, not everyone can be a rabid opera enthusiast. Ambrose Bierce, in *The Devil's Dictionary* (1906) stated: "The actor apes a man—at least in shape; the opera performer apes an ape." The modern painter is safe, however; he has turned to the totally abstract. The Center, a non-profit membership corporation, offers a showcase to these "safe" artists and sculptors as well. The City Center Gallery was opened in October, 1953, and continues to provide a substantial service to the contemporary American artist.

The State Department, under its International Exchange Program, has sent the superb New York City Ballet to every capital of Europe and the Far East, and the opera and ballet companies have been selected by the New York State Council in the Arts to tour twelve cities in New York State. The ballet, of course, is the most widely traveled organization—perhaps the most effective artistic good-will ambassador touring the earth.

It behooves students of music of all ages to study the splendid offerings at the City Center whenever possible, for we, as basic human beings, reflect our environment. As the music is, so are the people of the country.

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The traditional annual major effort of high school or college choral groups is an operetta or concert. The purposes of this effort are to develop the group musically, to give experience in a "production," to build a stronger *esprit de corps* through group effort, and to achieve public recognition of the organization's abilities. However, there are several deficiencies in attempting to achieve these goals through an operetta or concert.

First, in the operetta the music is usually limited to one style which does not permit the group to demonstrate any versatility. Usually, the bulk of the work falls to the leads which leaves very little challenge for the group. Also, much of the rehearsal time is not spent working on music but on lines.

The concert does not have some of these deficiencies, but it does lack the excitement or attraction of a "production;" while, like the operetta, it is given only once or twice before an audience already cognizant of the group's abilities.

For the past three years, William F. Moon, Head of the Music Department at Arsenal Technical High School, Indianapolis, Indiana, and Director of the Techoir (Tech Choir) has participated in a project which he has substituted for an operetta with excellent results. This project is the production by television station WLW-I of an hour program of Christmas music featuring the excellent Techoir and its smaller groups.

This program is far different from the usual television program put on by an amateur group in which black robed people stand ram-rod straight on risers and just sing. Instead, the Techoir is featured in a very simple but unique format conceived in 1958 by the WLW-I program staff and produced and directed by the author these past three years.

The program is presented as an informal party with the choir members dressed accordingly. It is divided into three parts—the first made up of the light, the popular and the traditional songs of Christmas. From these songs two or three are selected for staging as major production numbers. The rest are staged very simply. The second part of the program is more formal. In it the "host" reads the Biblical Christmas story with appropriate selections by the choir interspersed. The staging is more formal with the choir appearing as a group without any movement. The final part of the show is a medley of traditional

PRODUCING A CHORAL PROGRAM FOR TV

BY ALLEN E. HALL

carols and a final "Merry Christmas" song. Here the staging returns to the informal party concept.

Mr. Moon feels that within this context he can provide his students with experience in a production, singing a variety of music before a large audience without having to spend a great deal of time working with only four or five people on lines. The success of the production is evidenced in the great student enthusiasm and the fine public reception it has experienced.

A program of this nature is not as difficult as it might appear to the uninitiated. Any choral group with the desire to do so and a co-operative television station can develop a fine show just like Techoir's "Holiday Salute."

There are three steps which, if followed carefully, will lead to a successful production.

The first step is the selection of the music. It is best to do this as early as possible, at least eight weeks ahead of the production date. This will give ample time for choir rehearsal and production planning.

The music should be drawn from that which the choir can best per-

form by a committee made up of the choir director, the program producer, the director and the writer. The objective should be to develop a balanced, well paced and varied program of music. Particular attention should be given to the placement of any smaller groups in the program order. The production staff will also want to give some consideration to staging possibilities.

For an hour show, about fifty minutes of music is needed. Part of this should be a provision for a time pad—a segment that can be expanded or reduced as program timing is established. The author uses the medley of carols for this purpose.

The second and most important step is the pre-planning of every production detail by the producer and his staff. Initial consideration should be given to the set. While it should be as simple as possible there are two musts: there must be elevations to facilitate pleasing picture compositions, and there must be provision for crowd control (a seventy voice choir will look like an army on television). The "Holiday Salute" set had four café tables along one wall at which people were seated. This created a much more orderly appearance and added to the party atmosphere.

While the set is in its planning stage, the director will want to give some consideration to staging possibilities. In staging, each number should be consistent with the principles of good stage and camera motivation and be in keeping with the pace of the whole show. For pleasing composition try to keep the groupings small—no more than six in a shot. Do not overdo big production numbers. For the 1960 program of fifteen selections, this director created only three major production numbers.

The director should attend the choir's classroom practice sessions. This will allow him to get familiar with each selection and to make tape recordings for his staging "home work." But most important, it will give the choir a chance to get accustomed to him. Amateurs can be easily upset when a stranger suddenly takes charge. But if they already know him, the director should have no problems during blocking rehearsals.

When the blocking for a song makes an optimum microphone pick-up impossible, it should be pre-recorded. Pre-recording with the vocalists lip-synchronizing during production is a very common technique for motion pictures and net-

work television, but is seldom used on the local level. However, it is a technique with which the author has enjoyed fine success. On the 1960 "Holiday Salute" five selections were pre-recorded. There will be more on the next show.

The recordings should be made as close to the production date as possible in order to have the choir at its performance peak. Immediately after a recording is made playback and practice sessions are desirable. Just one caution; be sure the audio level in the studio is high during production. If it can't be heard; it can't be lip-synced.

Care should be taken to allow sufficient time for the third production step—rehearsals. The blocking rehearsal should be called for a day or two before camera rehearsal and production. Proceed, song by song, to block the choir members in their movements. After each number has been blocked, it should be rehearsed once or twice to set and smooth out the action. The author has found it best to give the most difficult blocking at the beginning of the rehearsal period. Then block the smaller groups and, finally, return to the whole chorus for the simpler stagings.

During rehearsal, stress that everyone practice moving quietly and "standing tall," that attention must not stray (no yawns or whispers), and that each person must look ahead to the next movement, the next song. Taking notes of blocking is also a must.

Although it has not been our custom to hold a second blocking rehearsal, we are considering doing so on the next show in order to polish up some of the fine points in the staging. A second rehearsal is strongly urged for any group undertaking a similar program for the first time.

Camera blocking and rehearsal usually take place the same day as production. The author has made it a practice to call for the cameramen two hours before the choir arrives. During this time each cameraman receives his shot-sheets and has each shot and move carefully explained. When the choir arrives, the cameramen understand what is expected.

The reward for that hard work has come in letters that say: "Thank you so very, very much." "The best Christmas program on TV." "Thank you for such a lovely, wonderful program." "The music was superb . . . one of my finest TV hours in 1960."

THE END

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MacDowell

(Continued from page 30)

Even more startling was the personal intervention of the Secretary of Labor with the approval, it is understood, of the President of the United States himself. Apparently, the Metropolitan Opera is important to the United States. The reasons for this importance are less clear. I suspect, however, that the interest is not primarily in music itself but in the opera house as a proud symbol of American culture. For if the public really loved opera, yearned for it, demanded it, the answer would be very simple, for the governmental subsidy of the Metropolitan deficit would be but a smallish fraction of the cost of one jet bomber. In fact, the total cost of one bomber would go far to the subsidizing of the deficits of every symphony orchestra in the United States.

And so the dramatic plea for the preservation of the opera leaves me very cold. I feel quite sure that the great majority of New Yorkers—except for the ensuing publicity—would not even know that the opera had closed its doors, for in spite of the heroic efforts of many people, opera has not yet become an important part in the lives of most Americans. In a democracy like our own the people can get and do get what they want!

The same may be said—although to a lesser degree—about many of our symphony orchestras. We have large deficits, heroic efforts by dedicated people, and empty seats. We proclaim our love for music. We venerate the names of Beethoven, Brahms and Count Basie but I believe that the third B has an edge on the other two.

We do love the Beethoven *Violin Concerto* and the Brahms—perhaps some ingenious orchestra will someday try the experiment of playing them both at the same time. I am sure that the public would be delighted so long as the soloists were Joachim and Paganini. Because I am reluctantly coming to the conclusion that too many come to see rather than to hear, I shall believe that we are a musical nation only when an audience packs the house to hear Mr. Beethoven played by a talented but unknown young artist. This day has not yet arrived!

Perhaps Edward MacDowell has given us the answer. For in the final chapter of his *Historical and Critical Essays* he states, "Unless the public comes into closer touch with the tone poet than that objective state which accepts with the ears what is intend-



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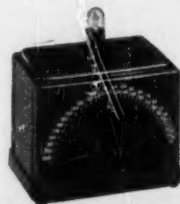
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ed for the spirit, which hears the sounds and is deaf to their import, unless the public can separate the physical pleasure of music from its ideal significance, our art, in my opinion, cannot stand on a sound basis."

What he is implying is, of course, that music is a highly sensitive and difficult language and that without the development of sensitivity to tone, the deeper import, the real power of a great art, is lost. This sensitivity, from my observation, we have not yet developed, and because we have not developed it music has failed to become a potent spiritual force in the life of our nation. The dream of Edward MacDowell has not yet been fulfilled although the dream is not lost.

What I am saying is that while my generation has not won the battle, the battle itself has been solidly joined. Whether or not it will be won will depend on you, the students, upon all of your generation studying in first-rate, serious, sound and dedicated schools of music.

But I do not believe it will be solved, even by you, without a re-appraisal of the purpose of the arts and their position in a democratic society. Such a re-appraisal may demand a complete renovation of the whole mechanism of music—making a shift of emphasis from the performer to the music performed, a new relationship of the listener both to the creator and the performer and an infinitely greater responsibility for the educator.

This will involve much more than the ability to play louder and faster than your colleagues. It will call for an infinitely greater musicianship, a more penetrating understanding of music—and of men and women—a deeper philosophy of the position of the arts and the humanities in the lives of people.

Is there a place for the arts in a nuclear age? I do not know, but if you rephrase the question, are the arts—is music—important in the age of the bomb, the answer is, I am sure, yes, yes and yes!

Two great Hebrew prophets many years ago wrote a vivid but frightening account of man's predicament which might have been written today. From Genesis: "And the Lord God commanded man, saying, 'You may freely eat of every tree of the garden; but of the tree of the knowledge of good and evil you shall not eat, for in the day that you eat of it you shall die.'" And from Revelations: "I looked and behold there was a great earthquake; and the sun be-

came black as sackcloth . . . the sky vanished like a scroll that is rolled up . . . Then the kings of the earth and the great men and the generals and the rich and the strong, and everyone, slave and free, hid in the caves and among the rocks of the mountains . . ."

I do not know exactly what these cryptic phrases mean but they do prophecy, with fearful accuracy, man's dire peril today.

Certainly it is becoming abundantly clear that knowledge is not enough. The power to produce nuclear energy does not, automatically, give the producers of that power the wisdom with which to use it. That knowledge may be used to protect and sustain life, but it can, as easily, produce death—and death needs no sustaining.

No! Knowledge is not enough. Man, if he is to live peaceably with man, must develop spiritual sensitivity, understanding and compassion. But if he is to develop this sensitivity he must have the assistance of every force which can minister to his spiritual growth, philosophy, religion, the fine arts and, last but not least, the sensitizing power of great music.

This last is a fascinating power, little used, and slightly understood even by those who have spent their lives in the study of music. For, as MacDowell writes at the end of his final essay, "The possession of it makes a man a poet," and, may I add, there are few poets in this materialistic age.

Has music this power? In its ultimate and highest form most definitely yes! I call to witness the final movement of the Sibelius *Symphony No. 5* when the horns and eventually the brasses proclaim that jagged, granitic phrase which projects to the heavens, recoils and projects again, like the peaks of great mountains, and then, above this turmoil the haunting elegaic melody of the strings soaring above the mountain tops.

Even the great Sibelius can sustain this exalted mood for only a short time, but in that time we are transported into a new heaven, a world far from the planet on which we live. What man or woman who has ears to hear can listen without being spiritually regenerated?

We must listen with every fiber of our being, for the path which must be traveled by the soul to rise above his material self is a far journey, a very far journey indeed.

This, I believe, is the prime purpose of our art.

THE END

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Bagby's Musicales (Continued from page 21)

ment. Though Liszt was impressed with his ability, Bagby was too realistic to believe that he would become a titan of the keyboard. But association with the most colorful and controversial musician of the century—the virtuoso whom Romanticism had raised to mythical stature, and the composer who championed the “music of the future”—this was opportunity to be seized and made the very most of. Liszt's circle of budding artists from all parts of the world was an added attraction of Weimar. Equally alluring were the *Sehenswürdigkeiten* of the little Thuringian town, with its opera house where *Lohengrin* was first staged, its ducal library where Goethe and Schiller browsed, its wooded surroundings where Schumann, Berlioz, Grieg, MacDowell, Dvorák and Brahms (to mention but a few of Liszt's visitors) strolled. Years later Bagby held that remembering Weimar in the eighties was compensation for no longer being young.

During this period he kept a diary on which he based an article entitled *A Summer with Liszt in Weimar*. When he returned to the United States in 1885, he submitted the manuscript to *Century Magazine*, where it appeared a year later, shortly after Liszt's death. The coincidence established Bagby as an authority on the master and brought him commissions from *Life* (pre-Luce) and other periodicals. In 1890 another field opened: he was invited by Julia Ward Howe to lecture at Newport's Town and Country Club. Without any experience to sustain him, he acquitted himself with an aplomb that led to his being offered speaking engagements in New York and to his inaugurating, a year later, a subscription series in his studio in New York City. This, of course, necessitated his giving up professional playing. His early talks were devoted to Bach, Beethoven and the German Romantic composers. The Russian pianist, Arthur Friedheim, also Liszt-trained, supplied musical illustrations. A majority of the subscribers—mostly women—had attended the Newport lecture; others came as their guests. This fortuity set a precedent that evolved into a tradition: from their inception the Bagby Musical Mornings had a cachet of pre-war elegance that five decades of changing social values were not to dispel.

In the early 1890's New York had reason to be music-conscious. Maurice Grau was introducing the era



of star-studded casts at the rebuilt Metropolitan Opera House and world-renowned virtuosi were beginning to be heard at Carnegie Hall. Under Anton Seidl, the Philharmonic Symphony Society was enlarging its repertory to vary the standardized old with the cream of the new. At the local colleges music was becoming an accredited academic subject. Since “appreciation courses” for laymen had not yet been conceived, the situation was custom-built for Bagby's non-technical talks. By 1893 his audience had outgrown his studio. He moved to the Prince of Wales suite at the Waldorf Hotel, but its gilded salons became so crowded that the ballroom had to be requisitioned and the subscription list closed. When the Waldorf's twin, the Astoria, was built, Bagby moved to its more commodious ballroom, where he remained until the demolition of the hotel in 1929. After a two-season interim at the Astor, he settled down in the Park Avenue Waldorf-Astoria.

Meanwhile, to keep pace with the times, Bagby had added solos by celebrated virtuosi and artists of the Metropolitan Opera to his programs. As opera stars in those days seldom appeared on the concert stage, their equipment of song literature was minimal. Sembrich, Nordica, Melba, Eames, Calvé, the de Reszkes, Plançon and others of their stature were therefore usually heard in bravura arias or stirring ensembles at the Musical Mornings. When illness or other mishaps necessitated changes in the program, Bagby's technique of dealing with his artists stood him in good stead. He negotiated directly in the matter of fees that summoned a ready response when he called on them to replace a colleague.

If the evocation of other ages is Romanticism, then Bagby was a Romantic, with the difference that he had a sense of humor and a classicist's instinct for precision. Coleridge's

Left, Emma Calvé as Carmen and Antonio Scotti in the role of Falstaff. (PHOTOS, COURTESY METROPOLITAN OPERA ARCHIVES.) Right, Albert Morris Bagby.

definition of poetry as the expression of emotion with the utmost order could have served for Bagby's definition of music. Distressed by the bewildering trends of many of the modern composers, he planned his programs to point up the changeless essentials in taste rather than its permutations. To this end he ignored the "advanced" content of his soloists' repertoires and instead chose pieces that he found "explicit, poetically suggestive, a direct message to the heart." Thus, the most alluring music of the Romantic and Impressionistic schools and the folk songs of many races—a genre he held to be "homespun cloth of gold"—recurred regularly in these programs in a varying context of Italian, German and Austrian Classical masters and noted 19th-century Russians and Spaniards. They also contained a modicum of Johann Strauss and other experts in what Poulenc has called "*l'adorable musique irréfléchie*."

Programs of such pieces, performed by peerless artists and presented with an old-world elegance, define the taste of the euphoric decade that bowed out the 19th-century. But Bagby believed that these works were not without pertinence to the twentieth. He subscribed to the Spenserian view that music, of all the fine arts, ministers the most to our well-being; that its cultivation is especially to be desired in periods of dislocation. And music, to him, meant organized sound having relation to a tonal system, clarity of form and structure, beauty of melodic and harmonic material, and the power to communicate to the listener. He lived to see the art become the subject of experimentation in which aural effect was given little if any consideration, and obscurity seemed to be an end in itself; but he continued to build his programs from music that had beauty and meaning for him, and to present them as fastidiously as he had in the past. There was no decline in attendance.

It was out of gratitude to Liszt, who in abandoning a transcendent career as a virtuoso to further the music of others set a classic example of altruism, that Bagby entered a second field of musical endeavor. He had learned that many once-celebrated musicians were, through no fault of their own, impecunious in their declining years. In 1925, to commemorate his 300th concert, he set out to establish a permanent



endowment with which to offer "honorary pension-awards for distinguished service to music." With the co-operation of his artists, he supplemented his Musical Mornings with an annual benefit concert, creating by means of the proceeds the Music-Lovers Foundation whose beneficiaries were to include such legendary figures as Cosima Wagner and her son Siegfried, Emma Nevada, Calvé, Fremstad and Scotti. It is significant that Bagby's final concert was the Benefit that ended his 50th season of Musical Mornings, one month before his death in 1941.

While studying with Liszt, Bagby's extra-musical pursuits consisted of more than keeping a diary—he wrote a novel around his Weimar experience. On his return to the States this venture in biographical fiction was published and went through four printings before lapsing into oblivion. After his death, George Bagby, his cousin, who succeeded him as President of the Music-Lovers Foundation and is the current Chairman of its Board of Trustees, looked for a fitting occasion to re-issue the book. It is now made available, in a newly edited version, in commemoration of Liszt's sesquicentennial year. All pupils of Liszt left Weimar with a rich store of impressions which they must afterward have recalled in the sharper focus a painter achieves by turning away from a contemplated subject and looking back. Because they were set down too soon for such intensification, Bagby's impressions required a fictional peg. But the essence of his tale lies as much in its telling as in its topic. Glossed with a fine period patina, the simple story unfolds against a background of landscape writing that verges on poetry. The description of the provincial little capital produces, in the reader, the sense of being there. And Franz Liszt lives in its pages, in all the grandeur and humanity of his laureled old age.

THE END

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WILLIAM SEBASTIAN HART

THE POWER OF RADIO

In these days of discussion on the merits or demerits of TV and the pros and cons of how many Westerns will be on next season vs. how many private eye stories—with the usual grudging perfunctory nod toward programs geared to an intelligence level *above* the age of 12, the radio set stands as a potent force for the dissemination of knowledge, culture, news, and music. Much is being released in the press and on the lecture platform today about lack of support for the arts. This is a true situation.

The situation could be improved in a very short time (possibly 5 years) if the radio station program directors of this country could unite somehow into a front which would shoot out on the airwaves a diet of music which would soft-pedal the jangling, raucous, nonsensical "songs" which are "popular" today—and substitute instead music of Broadway—shows past and present—and a series of selections of similar nature. The first-class song writers of today throw up their hands in despair when their best efforts are not played and they are told that there is "no market" for them.

Further, the good service toward symphonic music rendered by radio with the recorded programs broadcast now, could be improved if station managers would employ announcers or microphone personalities who, first of all, are linguistic enough to be able to pronounce the

names of the composers *correctly*. Besides this, a few words of human interest about the composition to be played, instead of a funereal approach might garner a host of listeners who are now lost to the symphonic program. There is no question about it—*symphonic music is feared by the multitude*. Many feel they don't understand it, that it is too "high brow" for them, that one has to be a "book worm" type to enjoy it, and frankly that it is not "hep to the jive."

This impression need not be. It is within the power of radio to dispel these thoughts in the minds of millions of listeners—not only at home, but also those who only listen to the car radio or to portable transistor sets. What makes a goofy Rock 'n' Roll disc a "hit" is, in part, to be found in the presentation of the material. What can potentially make the master composers "hits" with those who have never been exposed to this excellence lies in the presentation to the public and in the accentuation of more such programs. The sheer joy of amazement and discovery is boundless when a man realizes the genius, beauty, poignancy, tenderness and magnificence that is to be found in the tone colors of the modern symphony orchestra and its repertoire—and he does so—through thoughtful, human interest type presentations with a real musician behind the microphone—through the power of radio! THE END

A Tenor is a Disease

(Continued from page 50)

tenor (Arrigo Boito perhaps had some inside information on this, for when his opera *Nerone* was produced in 1924, Aureliano Pertile, yet another of my teachers, was the tenor chosen to create the part of the Roman Emperor). Nero, 'tis said, would order the Coliseum or Circus Maximus filled to its capacity, and

he would then sing for eight to ten hours to "entertain" the captured thousands. The songs were those of his own creation and all dealt with his abilities, usually in making love to various Goddesses, for Nero had himself proclaimed a God. What Nero's voice sounded like, we do not know, but Longinus reports that on one occasion a Roman senator threw himself from the highest parapet of

the Coliseum and dashed his brains out on the pavement beneath, so that he would not have to listen to his Emperor's catawalling. Unfortunately I have no story of personal experience to match this.

I recall one concert I attended in Rome where a vocally decayed veteran tenor was giving a recital, reasonably well attended because of his reputation. An annoyed customer, moved to wrath by the wobbly tones shouted, "Stupid Old Goat! Why don't you quit?" The tenor looked out into the audience contemptuously. "Why should I", he asked, "When I can earn the cash I have today, through the appearance at the box-office of idiots like you?"

I firmly believe that tenors are here to stay. It is reported that Castro and Khrushchev are tenors, which makes our lot much harder. But we have endured for so long, we shall endure some more. We are a hardy race. Sic transit gloria mundi.

THE END

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BY SIGMUND SPAETH



IN & OUT OF TUNE

NATIONALISM, long a menace to civilization, has affected the world's music as well, often with strange results. It may be claimed in general that the great music of all time is on the whole free from national characteristics, whereas the works exhibiting a strong nationalism are generally by composers of lesser significance.

It is also probably true that obviously nationalistic music is likely to exert a more immediate appeal than compositions of the cosmopolitan type, while failing in most cases to establish a permanent value in the ears of the connoisseurs. Music of a marked national flavor arrives fairly easily at a quick popularity, but usually has difficulty in proving its lasting quality.

An outstanding example is found in the works of the Norwegian Edvard Grieg. There is no mistaking their nationality or their instantaneous effect. Yet their creator remains a comparatively minor figure in the history of the world's music, unable to compete on equal terms with the giants of the universal art.

THE most strongly nationalistic music of our time is unquestionably that of Spain, a country which has also maintained its distinctive folk music right up to the present. Yet there are practically no Spanish composers of world-wide reputation, and literally none to compare with the recognized creative geniuses. Isaac Albeniz, Manuel de Falla and Enrique Granados are

almost the only names that would occur even to a devotee of musical composition as representing Spain. All three wrote effective pieces of markedly national character, but not one of them can be credited with a true masterpiece in the larger forms.

Franz Liszt attained a Hungarian flavor only in the *Rhapsodies* based on the folk tunes of his native land, and these are deservedly his most popular compositions. His larger works might equally well have been written by a composer of any nationality. On the other hand, the modern Béla Bartók, while strongly influenced by Hungarian folk music, was not enslaved by nationalism but attained a true universality of expression in contemporary terms.

Mussorgsky was unquestionably the most nationalistic of Russian composers and may in time prove the exception to the rule. But it is Tchaikowsky who is generally classed with the great symphonists, and his music, except for the occasional use of a folk tune, might equally well have been written by a German. Rimsky-Korsakov's versatility permitted him to imitate almost any type of folk music, including the Russian. Stravinsky's early compositions, particularly *Petrushka*, had a Russian flavor, but he later abandoned nationalism, as did Prokofiev and Shostakovich.

IT would be unfair to label the greatest music of Germany, France and Italy as "nationalistic," for it goes far beyond such boundaries even when it shows a distinctive and unmistakable style. On the other hand Chopin's most popular compositions have a definitely Polish quality, largely due to his use of national rhythms such as the mazurka and the polonaise.

Coming finally to the United States of America, it should be admitted frankly that our most characteristic music is in the popular field, particularly jazz. Of our more serious creative musicians only George Gershwin attained a truly American style, and he was essentially a popular composer. Ironically enough, the best and most characteristic American symphony was written by the Bohemian Dvorák ("From the New World"). Composers in general do best when they disregard nationalism in favor of humanity and the beauty of universal truth.


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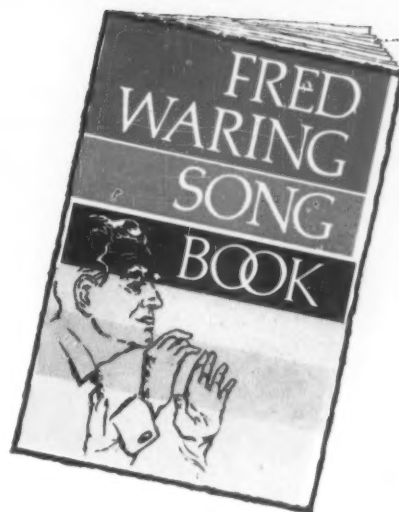
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